MUSIC AND INDUSTRY JOIN HANDS

March 1, 1957

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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC PUBLISHED SINCE 1880

FRIEDRICH GULDA

FRIEDRICH GULDA:
THE BEST OF TWO WORLDS

THERE's a book just published in London, the first of a series on Great Living Artists, entitled *Musicians Who Belong to the World.* On the frontispiece of the initial volume is Friedrich Gulda. To some the life story of a pianist approaching his 27th birthday may seem a bit premature. But this is not the case with the young Viennese pianist whose name has been pyrotechnical on artist rosters since his teen-age debut. He was barely 21 when he dazzled London concertgoers with the brilliance of his Beethoven sonata cycles, a series of eight concerts in which Gulda presented the Sonatas in chronological sequence. This series, inaugurated in Vienna, has made musical history and has had the newspaper reviewers polishing up their adjectives (and their musicology) in Continental Europe and in South America even before his successful conquest of the Britishers.

In 1950, Gulda made his North American debut in Carnegie Hall, New York. By the time the morning papers hit the stands, there was a new name to conjure with. "Greatest new piano talent of our generation"; "most outstanding new pianist in two decades"; "joins the ranks of great artists," sang the headlines, and major cities here and abroad joined in the chorus of superlatives. The fact is we almost missed hearing this stupendous new artist because of a visa technicality which detained him on Ellis Island. For a time there was reason to believe he might be sent back to his native Austria. But all things worked together for good. The publicity was terrific, the concert sold out, and the triumph instantaneous.

With recognition as a master interpreter of Beethoven came almost equal acclaim for his Mozart and Debussy. In fact, Gulda's "specialties" seem limitless.

Born in Vienna in 1930, Gulda began music studies at the age of seven, entered the State Academy of Music at 12, and in 1946 was spotlighted when he won the coveted first prize at Geneva's International Competition of Music and made his initial bow with the Orchestre de la Suisse Romande under Ansermet. The rest is a matter of record: the Prague Festival, the Vienna Festival, all Europe and the Americas.

Impresarios with decades of experience in coping with the idiosyncrasies of artists of "the old school" (when temperament was temperament) are presumably shock proof. But the routined manager handling Gulda's New York debut, and happy over the flood of press plaudits, must have been at least slightly nonplussed when his newest incomparable star asked, "Where can I go to hear the best jazz in town?" Friends and acquainances were consulted so that Gulda could spend his free time in New York visiting jive joints where the "cats" gave out with "le jazz hot."

Today, *Gulda* is a name to fill the most sacrosanct of concert halls; but he is also the "most in the news" as a top jazz pianist. He insists this is not a case of dual personality, but a normal development which carries forward the neglected art of improvization.

Gulda had not seriously considered jazz until 1946, when he was a house guest in the home of Kurt Mohr during the Geneva contests. Here the recordings of Don Byas, Louis Armstrong, the Goodman Sextet, and the Modern Jazz Quartet were played "day and night," he tells us. So he became a convert, but not in facile acceptance. He traced the sources of jazz as an artistic expression and found it to be the only springboard whereby music could regain its popular appeal.

Undoubtedly his public was surprised when Gulda and his "combo" invaded the jazz precincts of New York's Birdland and mowed 'em down with brilliant playing. The RCA Victor "Birdland Series" is his most exciting new record release. Gulda thinks it completely unextraordinary that he should be a Birdland star.

With the curiosity and enthusiasm of youth he has organized two ensembles in Vienna: a classical group affiliated with the Vienna Symphony, and his own jazz group with whom he tours throughout Europe.

While audiences clamor for tickets to the Beethoven Sonata concerts, Gulda goes forward with his own plans and visions. Recently in London, Anne Kullmer, director of Inter-Allied Artists, the Gulda management, received an admonishment from the English representative. "Miraculous artist, Gulda," he said, "but he doesn't want to play many concerts." And he will not, Miss Kullmer tells us. (She is amenable to the force of artistic integrity.) Gulda himself asks why he should travel around the world pounding out sixty or more concerts a season. "I want time for study, for development," he says. "Reflection is very necessary. And I'd like to rework the Beethoven literature." He has made three world tours already; he will play 14 concerts during March in South Africa, his first time there; and he is in demand as guest artist wherever orchestras play.

Besides this, he has the urge to make jazz heard, not as an uncouth voice of the musically illiterate, not as a sentimental hybrid, but as a great, powerful outpouring of eloquent sound.

Gulda has another project on his mind. Time and engagements permitting, he dreams of creating in his native Vienna a music center that would draw music lovers from the four corners of the world. But meanwhile he is "on the road," and ticket holders are fortunate to hear a young artist who is (to borrow a press-quote) "nothing short of a revelation."

MUSICAL COURIER

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Seventy-seventh Year
March 1, 1957

nothing but

Birthday Premiere for Cowell's Symphony No. 10

Henry Cowell, one of America's most prolific symphonists, will celebrate his 60th birthday Mar. 11 in Tehran, Iran, where he is stopping on a world tour made possible by the State Department and the Rockefeller Foundation.

By way of celebration, Franz Bibo gave the first New York performance of Cowell's Symphony No. 10, with the New York City Symphony at the Museum of Natural History on Feb. 24. Mr. Bibo has just returned from a European sojourn made possible through a Rockefeller Foundation grant to the American Symphony Orchestra League. While in Berlin he attended concerts by Henry Cowell and worked on the 10th Symphony score with the composer.

Henry Cowell has completed his 12th Symphony and is now working on a Suite based on Iranian motifs. He will spend the next several months in India and Japan.

23rd Los Angeles Bach Festival To Honor Founder

Los Angeles will hold its 23rd Bach Festival this year on Mar. 29-31. The three-day event will feature the Mass in B Minor (unabridged), performed in memory of John Smallman, founder of the Festival. Edouard Nies-Berger, Music Director of the First Congregational Church of Los Angeles, will conduct the Mass, which features the Cathedral Choir and the Festival Orchestra. The other three programs scheduled will present Nies-Berger as organist in collaboration with The Chancel Singers; a Los Angeles City Schools Concert, featuring the combined choruses and orchestras from Junior and Senior High Schools; and a Chamber Orchestra conducted by Nies-Berger, with Frederick M. Barnes at the organ.

Munch and Ormandy Exchange Podiums

Charles Munch, conductor of the Boston Symphony, will make his first appearance with the Philadelphia Orchestra at the concerts in the Academy of Music on Mar. 1 and 2. Munch's appearance here is part of a reciprocal arrangement which will find Eugene Ormandy traveling to New England to direct the Boston Orchestra on the same days.

Lord Byron's Love Letter Televised in Canada

Raffaello de Banfield's one-act opera *Lord Byron's Love Letter*, for which Tennessee Williams provided the libretto, found new audiences in this hemisphere on Jan. 31, when the Canadian Broadcasting Commission televised it from Montreal. Mary Simmons, U.S. contralto, sang the lead role. The Old Woman. Ettore Mazzolini conducted, Irving Guttman was Stage Director, and Francois Bernais the producer.

The cast included also: Sylvia Grant as the Spinster, Patricia Rideout as the Matron, Andre Turp as the Husband. The opera's pantomime sequence was performed by Michelle Bonhomme as the Young Girl, Fernande Chiocchio as her aunt, and Louis Cusson as Lord Byron.

Attending the premiere of Don Giovanni *at New York's Baronet Theater, Dec. 26, were (l to r)* DR. THOR E. EKHADT, *Director of First Aid for Hungary;* MIKLOS DE KALLAY, *former Prime Minister of Hungary; and* HERBERT GRAF, *producer of the film. Proceeds of the premiere and evening performances through Jan. 1 were donated to First Aid for Hungary. The film has been booked in over 60 U.S. cities.*

Carlisle Floyd Signed For New Musical Drama

Carlisle Floyd, composer-librettist of the acclaimed musical drama *Susannah* (premiered in New York by the New York City Opera Co. on Sept. 27, 1956), has been signed by producers Emmet Rogers and Edward Padula to adapt for the musical drama stage the Esther Forbes novel *A Mirror for Witches*. The property will be brought to New York, after tryouts in Boston and Philadelphia, during the first week in November. Mr. Floyd, in addition to adapting the novel, will write the lyrics, music, and orchestration for the drama which has its setting in pre-Revolutionary New England.

Mr. Floyd is currently on leave from his faculty position at Florida State University and was the recipient, in 1956, of a Guggenheim Fellowship. Since *Susannah*, Mr. Floyd has completed a voice and orchestra cycle entitled "Pilgrimage" (for Mack Harrell) and "A Dream," concert aria from *Wuthering Heights* (for Phyllis Curtin). Miss Curtin premiered the latter work in her Town Hall recital on Feb. 24. Mr. Floyd's first opera, *Slow Dusk*, will be televised in Philadelphia in March.

Hurok To Present Young Polish Pianist

Andre Tchaikowsky, pianist from Warsaw, Poland, who has created considerable excitement this season in Western Europe, will be brought to the U.S. by S. Hurok next fall.

The 21-year-old Tchaikowsky was a prize-winner at both the Chopin competition in Warsaw in 1955 and last June's Queen Elizabeth Competition in Brussels. It was at the latter contest that he so impressed Artur Rubinstein, one of the judges, that Mr. Rubinstein recommended him to Hurok.

The pianist is scheduled to record for RCA Victor in Paris and London this spring and will make his New York debut next October.

the news

Warren Lox

N.A.C. Adds New Artists To Its Roster

The Houston Symphony, pianists Carl Seemann and Bozidar Kunc, sopranos Mariquita Moll, Rosina da Rimini, and Rebecca Radcliffe, baritone Philip Maero, bass-baritone Joseph Rouleau, violinist Gabriel Banat, and the vocal attraction "Cavalcade of Song" have signed management contracts with National Artists Corporation.

The Houston Symphony will tour the western United States next season under the baton of guest conductor Walter Susskind, permanent conductor of the Toronto Symphony.

One of Europe's foremost keyboard artists, Carl Seemann appears before American audiences for the first time during the 1957-58 season.

Mariquita Moll, glamorous soprano of the Metropolitan Opera Company, is known throughout the country for her appearances in concert and opera. She will be heard as soloist with the Boston Symphony on April 26 and 27.

A newcomer to the American concert scene, coloratura Rosina da Rimini appeared in over 300 recitals in South America and in leading roles with the Municipal Opera in Brazil. Her first tour of the United States began in 1956 following a series of appearances on television's "Arthur Godfrey Show."

Dramatic soprano Rebecca Radcliffe was unanimously acclaimed when she made her professional debut at Carnegie Recital Hall in March 1956.

Baritone Philip Maero has been hailed for his appearances with La Scala in Milan, the Teatro Reale in Rome, and the Royal Opera in Cairo. He has spent the past few months in Texas performing as soloist with the Houston Symphony and in major roles with the Houston Grand Opera.

Canadian-born Joseph Rouleau has been engaged by the Covent Garden Opera as leading basso of the current season.

Young violinist Gabriel Banat, whose performances have been praised both here and abroad, scored a brilliant success in November 1956 in his first Carnegie Hall recital.

Bozidar Kunc is well known throughout Europe as a composer as well as a keyboard artist. His appearances in America have included recitals in New York and Washington. He is also the exclusive accompanist for his celebrated sister Zinka Milanov.

The newly formed "Cavalcade of Song" features a group of 18 male voices, an instrumental ensemble, and mezzo-soprano Carol Jones, under the skilful direction of Ralph Hunter, conductor of the Radio City Music Hall and the Collegiate Chorale. The program will include Brahms songs, Stravinsky opera excerpts, spirituals, sea chanties, and popular Broadway show tunes.

Savannah Introduces Concert Sponsorship Plan

The Savannah Symphony Orchestra made local history in its fourth subscription concert of the season on Jan. 28.

The concert, conducted by Chauncey Kelley, was played to the largest audience ever to attend a concert by the Savannah Symphony Orchestra. In addition to the regular ticket holders, the audience included approximately 600 special guests of local business firms. Under a concert sponsorship plan inaugurated with this concert, local firms and corporations have arranged block purchases of tickets for distribution to their employees, friends and clients. Two banks and two utility companies joined together to sponsor the concerts of Jan. 28 and Feb. 25, and other firms are scheduled to follow suit for the subscription concerts on Mar. 20 and Apr. 8.

Now midway through its fourth season, the Savannah Symphony is enjoying its most successful year to date. A deficit of $4,000 acquired during three previous years of operation has been liquidated, and current income indicates a deficit-free 1956-57 season, despite the fact that this year's budget is $62,000, an increase of $15,000 over the previous season. The orchestra will play 23 concerts this season, as against a total of 39 during the previous three years; total audience will be about 36,000, 50 per cent greater than last year, according to C. M. Carroll, manager.

Toch Elected to National Institute of Arts and Letters

Ernst Toch, winner of the Pulitzer Prize for his Symphony No. 3, has just been elected to membership in the National Institute of Arts and Letters, the only composer to be so honored this year.

Mills Music has recently entered into an exclusive contract with Mr. Toch, and will make his compositions, including his Symphony No. 3, available throughout the United States.

Strickland Wins N.F.M.C. Award

In furtherance not only of its own intensive program in support of American music, but also to emphasize its desire to have the people of other

GAIL KUBIK *(left) and* DIMITRI MITROPOULOS *look over the score of Kubik's Third Symphony, written especially for Mitropoulos and the N. Y. Philharmonic, who premiered it on Feb. 28. It is Kubik's first score in the Philharmonic repertoire.*

countries become familiar with the work of American composers, the National Federation of Music Clubs has, through its International Music Relations Department, made a $1,000 award to the individual who in the opinion of the judges accomplished the most for American music abroad during the 1955-56 season.

The winner, as announced by the President of the Federation, Mrs. Ronald A. Dougan of Beloit, Wisconsin, is William Strickland, former conductor of the Nashville Symphony Orchestra and later of the Vienna Symphony, who now conducts the New York Oratorio Society. Mr. Strickland is credited with having introduced a total of 28 American works in concerts given by foreign orchestras in their native European cities during a 1955-56 tour.

The award was open to organizations as well as individuals, and several runners-up who were regarded as having done much to make American music better known and understood were given honorable mention.

Among these was Eugene List, pianist, who included works of six American composers on every program he played during a several-week tour of Indonesia, Malaya, India, and Pakistan.

The Los Angeles Philharmonic Orchestra, which toured the Orient under Conductor Alfred Wallenstein, was commended for presenting a total of 12 American works on various programs.

Works of 10 American composers were given extensive hearings by the New York Woodwind Quintet during a South American tour which covered 10 countries. The personnel of the quintet includes Samuel Baron, flute; Jerome Roth, oboe; Bernard Garfield, bassoon; John Barrows, horn; and David Glazer, clarinet.

The After Dinner Opera Company, also a New York organization, familiarized audiences with three American operas in a tour which covered Scotland, England, Germany, Luxembourg, France, and Austria. The operas were Theodore Chanler's *The Pot of Fat*, Meyer Kupfermann's *In a Garden*, and Mark Bucci's *Sweet Betsy from Pike*.

PREMIERE PERFORMANCES

■ The world premiere of "Great River" (the Rio Grande) for symphony orchestra and narrator was presented by the Dallas Symphony on Feb. 11 under Walter Hendl's direction. Music was composed by Ernst Bacon on a text supplied by Paul Horgan, author of the two-volume Pulitzer Prize-winning historical study, "Great River: the Rio Grande in North American History." Mack Harrell was the narrator.

■ Leith Stevens' "Destination Moon" Suite, based on themes from his prize-winning motion picture score, will receive its premiere on Mar. 5 by the Birmingham (Ala.) Symphony Orchestra under Arthur Bennett Lipkin.

■ American pianist Joseph Bloch was soloist on Feb. 23 with the Indianapolis Symphony under Izler Solomon's direction in the American premiere of Benjamin Lees' Piano Concerto. The work was widely acclaimed at its world premiere in Vienna last spring. Mr. Bloch has been awarded exclusive performing rights in America for 1957.

■ Robert Whitney conducted the Louisville Orchestra on Feb. 20 in the world premiere of David Van Vactor's "Fantasia, Chaconne, and Allegro." The work was commissioned by the Louisville Orchestra.

English pianist MOURA LYMPANY *at a concert in Budapest shortly before the outbreak of hostilities. She is the first woman artist to appear in the Hungarian capital since World War II. At present she is touring Scotland, England, Czechoslovakia, Switzerland, and Holland.*

NAPT-ASPT Merger

Negotiating Committees for the merger of the National Association of Piano Tuners and the American Society of Piano Technicians completed a highly successful two-day meeting Jan. 16, 1957, at the Hotel Statler in New York City.

A coordinating interim committee is planned, to function between the 1957 individual conventions and the proposed merger convention to be held in Washington, D. C., in 1958.

It is anticipated that the agreements reached by the negotiators will be ratified by their respective memberships at the coming NAPT Convention in Rochester, June 17-19, 1957, and the ASPT Convention in Philadelphia, July 29-August 1, 1957.

Community Stages, Inc. Set To Produce *The Gambler*

Organization of a new theatrical company, Community Stages, Inc., in New York City, was announced recently. The company's first venture, scheduled to open the week of March 25th at a new theater, the 85th Street Playhouse at 150 W. 85 St., will be *The Gambler*, musical drama by Serge Prokofieff based on the novel by Feodor Dostoievsky. The presentation will mark the first performance in America of this early work by the Russian composer, whose *War and Peace* was acclaimed following its recent nationwide telecast. His *Love for Three Oranges* has been one of the major staples of the New York City Opera Company.

Chattanooga Opera Assn. Plans Double-Bill

The Chattanooga Opera Association of Chattanooga, Tenn., will give performances on Mar. 5 and 7 of *Secret of Suzanne* and *Cavalleria Rusticana*. Donald Comrie, newly appointed Associate Conductor, will make his debut as a conductor in *Cavalleria*. Dr. Werner Wolff will conduct *Secret*.

Performances this season have been *Fidelio*, starring Inge Borkh, and *Tosca*, starring Herva Nelli, Morley Meredith, and Richard Cassilly.

Dowling To Visit Satellite Capitals

Robert W. Dowling, Chairman of the Board of the American National Theatre and Academy, left Feb. 2 for a tour of Europe and the satellite countries. His main purpose as Chief of ANTA's International Exchange Program will be to survey the practical possibilities of performing arts exchange between America and some of the Communist nations.

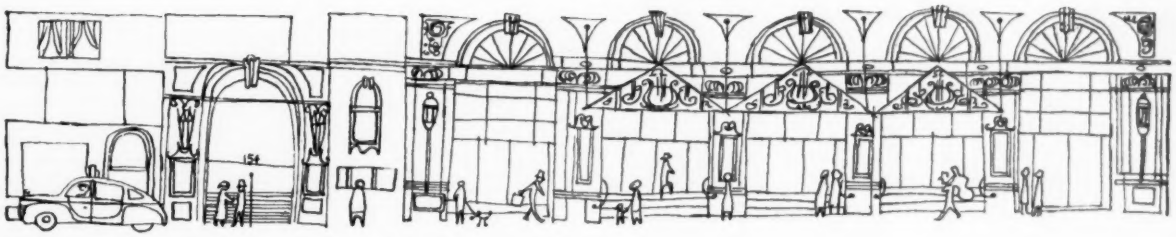
ANTA is the State Department's officially appointed professional agency for encouraging such theatrical exchanges with other peoples, and the steady melting of the "iron curtain" is creating an atmosphere in which it may soon become feasible to enlarge the scope of America's activities in this field. Mr. Dowling plans to visit Prague, Warsaw, and Bucharest.

Mr. Dowling will also make a special stop in Vienna to confer with refugee relief authorities to gain first-hand information and arrange cooperation which will increase the effectiveness of ANTA's new office for assistance to Hungarian artists. This temporary activity was set up with a Rockefeller Foundation fund allotment to help orient escaped performers in music, dance and drama. Its efforts are aimed at supplementing the basic relief of the traditional charities by providing the special professional guidance needed to aid the performer to become self-supporting.

Wanted: Material for Mahler Biography

For a new biography of Gustav Mahler, to be written by Alma Mahler-Werfel and Paul Nettl, unpublished or unknown material is being sought. Owners of such letters, documents, newspaper clippings, etc., are kindly requested to loan the original document or a copy thereof to Dr. Paul Nettl at the University of Indiana, Bloomington, Indiana.

ALONG 57th STREET



■ February blew in with a fierce baby blizzard. The sun was shining just over the city line, but along our block traffic was snarled (and drivers were snarling) and actually the fall was deep enough to bury illegally parked vehicles for 12 hours or more. Nor sleet, nor hail, nor any evil stay our recitalists! So come wind or weather, postman or no, the critics crawled on their appointed rounds. And one intrepid mezzo-soprano made headlines with her Carnegie Recital Hall debut. **Adele Burnham,** the singer, arrived, as did **Johnny Evans,** manager of the recital, and a goodly audience plus the aforementioned press. But the zero hour came and—no accompanist. Dismay? Not at all. Miss Burnam walked on stage, apparently calm, and announced that she would accompany herself in the scheduled program; which she proceeded to do throughout the first half of the concert, and most commendably too. The amazing feat was that the artist played—without benefit of scores, mind you—a rigorous list of songs: lieder of Schumann and Strauss, a French group requiring the utmost in interpretative nuance, and the "O Don fatale" aria from Verdi's "Don Carlos." I don't intend to start controversy on breath support or other touchy vocal topics—for however firm a sitting support, one knows that freedom from the dual task of playing and singing gives wider scope for delivery—but we feel that Adele Burnham, who has a fine voice, should get a special rating for unusual ability. Anything can happen along our block, you see. But Manager Evans will not report on the state of *his* nerves.

■ **Renata Tebaldi** was photographed on her arrival wearing the wrong earrings. Where were the Spanish diamond antique ones that do so much for the diva's stunning profile? As you, dear readers, doubtless know, Renata wears her raven-hued tresses swept back into a sort of Greek knot. "But this is not Greek," she says, laughing and pointing to her nose which tilts slightly upward. (Physiognomists claim that a woman so gifted with an up-tilted nose always, but always, gets her way!) Anyhow, the blue-eyed diva opened her season's chores here with a Carnegie Hall recital, the thrilled shrieks and yells of the audience being decibeled over nearly a mile of airwaves, *sans* microphonic apparatus. There were also half pages of photographs in the daily press showing the argued point of the first-act exit in "Traviata" during rehearsal. Seems stage director **Tyrone Guthrie** desired a soprano fade-off after the "Sempre libera"—very artistic *et al.* But Miss Tebaldi would have none of it. In operatic tradition, Violetta finishes *planté là* in full view center stage, and as impresarios of another day always said: "gits th'applause." Since Miss Tebaldi is not fluent in English and Mr. Guthrie is not proficient in Italian, everything was temporarily snafu. **Hans Busch,** assistant stage director, was called in to interpret; **Rudolf Bing** was summoned to arbitrate. The scene closed with the decision for Miss Tebaldi. She will *not* exit at the close of Act I. Mr. Busch, **Giuseppe Campora,** the Alfredo, Mr. Bing, and the triumphant primadonna are shown smiling and clasping hands. No comment from Mr. Guthrie. *Our* verdict: Tebaldi was absolutely right.

■ Announcements of new additions to the **Lincoln Square** music colony are daily surprises. Or maybe that's not the word. Latest is the news that the **Juilliard School of Music** will leave the Claremont heights (nice clear air and all) and come down to the smokey sixties. Maybe by then we will have artificed atmospheric clarity. Being on the fringe of all this art and music enterprise is getting us nervous. Anyway, the plans of Juilliard will include adequate buildings for the training of advanced students in music, drama, and dance. Preparatory School training, now in the curriculum, will be deleted, although **Mr. Schuman,** president of the School, intimated that he hoped this division would be continued by other enterprising educators. Lodging for students is also under advisement, we hear. But where, oh where? we wonder, with climbing rents and limited space. Undoubtedly the grave gentlemen who are to solve the "Met" problems, the Philharmonic (here we pause for a tear for doomed Carnegie Hall), and the varied theatre interests, will find the answers. How about barges, river-boats, houseboats, and such? The Hudson is a wide stream with accessible banks and a pretty park line—from 72nd Street up. Mark Partout down for a rental unit—even if it's necessary to go back to school for it.

■ Sedate **Mary Curtis-Verna** went past on her way to rehearsal for her Metropolitan Opera debut in "Trovatore." No frantic Leonora she, but she sang pretty. And she took the event, seemingly, as calmly as when she sang the City Center Contessa in "Don Giovanni." New England control tells! Come to think of it, we *have* had a supply of "greats" from that sector of the land. **Nordica, Farrar, Homer**—wasn't there also **Bessie Abbott** and marvellous **Emma Eames** (I know she was born in Shanghai, but her father was a New England attorney). And there were floods of splendid oratorio singers from "down east" in the days when to be one was to wear a crown of artistic glory. But since these vocalists are no longer audible or visible around here, perhaps Partout had better put the specs on and see who is. Looking as though she had stepped out of a lace-edged Valentine, soprano **Helen Greco** stopped by, a picture in her gorgeous white beaver coat and bonnet. Enviable press notices she is getting around the country for Mimi and Marguerite, Butterfly, and others of the romantic heroine field in opera events of major cities.

■ Another favorite of ours and an enchanting friend, **Antoinetta Stella** came out of the Buckingham Hotel looking radiantly happy. She should be. This girl has every gift—voice, charm, ability, a good mind, and a sweet temper (we think; give us time on this)—in addition to a perfectly delightful husband, who is here with her. He's a young academician with musical gifts—purely avocational, though. (Sorry girls, he's absolutely devoted to his beautiful primadonna wife.) . . . Most of the pretty girls and handsome lads being busy working their way through the concert lists these days, Partout must wait for further news and visits until next month, when the March winds blow tidings this-a-way.

PARTOUT

MUSIC AND INDUSTRY JOIN HANDS

By BERNARD ASBELL

A FINE new symphony orchestra was born in Detroit in 1951, only two years after the death of an old one. The story of this death and this birth is tied up with the past and perhaps the future of symphonic performance in America.

Most orchestras have to be subsidized, and it has usually been done by wealthy individuals. Back in 1943, a wealthy and willing patron took upon himself the financial support of the Detroit Symphony. Henry H. Reichhold, a Berlin-born amateur violinist who had earned a fortune in industrial chemicals, agreed to pay the fiddlers—and proceeded to call the tune.

He installed Karl Krueger, formerly of Kansas City, as his conductor. He augmented the symphony—"my symphony," as he justifiably came to call it—to 110 men, and on the coast-to-coast Sunday Evening Hour, flamboyantly advertised "the world's largest orchestra."

But Reichhold's hobby — for that's what the orchestra was — never became the gratifying diversion he had wished it to be. He fought almost constantly with his musicians, their union, his board of directors, the newspaper critics, and, most troubling of all, the public. The more money he poured into "the world's largest orchestra," the more these irritations piled up. Since he was paying the bills, he saw no reason to conceal his indignation. When the critics fired barbs at Krueger's conducting, Reichhold let them have it: "Perhaps the American public hasn't learned to appreciate the German school of which Krueger is a disciple. I like that kind of way of playing music, and it's the kind of music Detroit is going to get. Anybody in the orchestra who doesn't like it can get out and the public can do whatever it likes."

This excellent article appeared originally in The Reporter *magazine of Feb. 7, 1957, under the title "The Detroit Symphony Finds a New Way to Pay Old Debts."*—Ed.

But on September 10, 1949, Krueger quit with a blast at the "myopic minds in Detroit." The next day, Reichhold resigned as president of the symphony. Two days later, the board of directors, at the sudden loss of both its baton and its purse, voted unanimously to go out of business. Thus Detroit became the largest city in America without a symphony orchestra.

The pattern for the privately "kept" orchestra preceded Reichhold. It was first established by Henry Lee Higginson, a Boston banker who founded the Boston Symphony in 1881 and kept it until 1919. Following his example, Edward Bok, who made his money in publishing, expended a good deal of it to support the Philadelphia Orchestra. H. H. Flagler, an oil man, backed the old New York Symphony. Chicago had Charles Norman Fay and others; Los Angeles, W. A. Clark; Minneapolis, E. L. Carpenter; Cincinnati, the Charles Phelps Tafts; St. Louis, Robert S. Brookings. And in Detroit, before Reichhold, there were the Murphy and Dodge families.

But even Karl Krueger, the chief beneficiary of Reichhold's patronage, grew restive under a system whereby the stabling of orchestras was the sport of the wealthy.

"I believe," he once wrote, "that we may confidently look to the day when one of these patrons will find the magic formula which will finally release music from the quasi-harlotry which has dogged its steps from the start."

Finding that magic formula became urgent during and after the Second World War. For one thing, heavy income taxes took much of the private wealth that had been keeping the orchestras. Big contributions became alarmingly scarce.

Moreover, orchestral costs began to rise ominously. The New York Philharmonic-Symphony, which six years ago budgeted $750,000, now spends twice that amount. The Chicago Symphony in the same period saw its costs go up from $657,000 to $831,000. Income from endowments, like widows' pensions, won't stretch to keep up with runaway prices.

Yet the symphony box office has been thriving during this period. Thomas D. Perry, Jr., manager of the Boston Symphony, explains the dilemma: "To mount a Boston Symphony concert costs $8,500. Selling one out ordinarily brings in $7,100. We give 220 concerts a year; figure it out. What confuses people is that we're a 'hit show' and thus they think we should make money. But we can't raise prices and still serve our whole public. Harvard has a full enrollment, and no one criticizes Harvard for not showing a profit."

To help replace the disappearing breed of big patrons, managers have turned to women's committees to bring in some money from smaller contributions. In the big cities they stage fashion shows. In the smaller ones, they employ whatever gimmicks are handy. The Beaumont, Texas, committee raises $2,000 by charging women for the privilege of inspecting other women's kitchens. In Sioux City, an ice-skating spectacle brings in $5,000. In Buffalo the women sell chocolates, and in Abilene they swallow their pride and sell tickets for the profitable baseball team to subsidize tickets for the unprofitable orchestra.

But since the deficit for a major orchestra can run up to several hundred thousand dollars a year, women's committees do not provide the final answer.

When the old Detroit Symphony died in 1949, only its women's committee kept going. By 1951, the silence had begun to stir music devotees and began to embarrass some boosters of the city of motors-but-no-music. In the spring of 1951 the women called upon Jerome H. Remick, Jr., a music enthusiast active in raising big money for big-scale civic projects. He also had the advantage of belonging to one of Detroit's socially prominent families. The women told Remick that they had raised some money during the two silent years and they believed they could

raise a lot more if the right leader were to launch a campaign for a new orchestra. Remick decided that his old friend, John B. Ford, would be the right leader for the campaign.

John B. is not one of the automobile Fords; he is chairman of the board of the Wyandotte Chemicals Corporation. This important fact surely figured in Remick's decision. For the chemicals Fords (of French descent) are an "old family," which is to say they were established in Detroit before Henry Ford (English-Irish) came there and began the mass production of motor cars. In Detroit society, old families—the Murphys, Algers, Barbers, Newberrys, Joys, and Briggses, as well as the chemicals Fords—stand a step or two above the automobile families, who may be wealthier but are still frequently regarded as newcomers. When a Detroiter first mentions John B. Ford to an outsider, he usually interrupts his sentence to clarify the special grade of Ford he has in mind.

Ford is a round-faced bald man who moves and talks quickly but deliberately. He told Remick he wanted a couple of days to think over the proposition.

The next day Ford dropped by to see Charles T. Fisher, Jr., of the Fisher Body Fishers and president of the National Bank of Detroit. To his friend "Chic" Fisher, Ford sketched out an unusual plan for financing a symphony.

Fisher, who makes no claim to being a music enthusiast, says he told Ford: "Sounds pretty good to me, John, but I'm not a good guinea pig. A bank, after all, is a kind of semi-public institution." Fisher named two other corporations, neither of them auto manufacturers, and told Ford, "If they'll go, you can probably make it work." The next day Ford called Fisher back to tell him the others would go, and Fisher said O.K., the bank would go too.

The next man Ford consulted was Eduard Werner, who for twenty-two years had wielded the baton in the pit of Detroit's Capitol Theatre and was now president of the Detroit Federation of Musicians.

"We want to build a symphony again," Ford told Werner, "but only on terms agreeable in advance to you and your members. We want no more battles. We want music. What terms do you want?"

Werner was ready with a proposal: a minimum of ninety men at one hundred dollars a week for twenty-one weeks. "No, correction," he added. "Twenty-two weeks. Reichhold had twenty-one. Let's have twenty-two."

The union official has confessed that he was more than a little surprised when Ford agreed on the spot. Then Ford unfolded his plan to Werner: "Many people in this city have shown they want an orchestra, but we know there are no longer any individuals who can come up with the large sums for the kind of orchestra that you and I would want. If we're to have it, we have to go to the large corporations to put up the money—and I now have reason to believe they will. We have to ask each of these corporations for $10,000—not a penny more, not a penny less—and ask them to pledge this amount for each of three years. Each of these sponsors must have a voice on a policy and finance committee, no voice louder than any other. We'll have a board of directors, representing not only the sponsors but elements of the entire community, small businessmen, the labor unions, the various racial and national groups, the other cultural organizations. This new orchestra must be everybody's orchestra or it will crumble again. We must allow one exception, and only one, to our $10,000 limit. The City of Detroit should be asked for $50,000 a year, but in return we will sell them a service—concerts in the schools and free outdoor concerts in the summer. How does this plan appeal to you?"

Werner was impressed, perhaps as much by the implications of the word "we" as by the plan itself. The union official pledged his co-operation.

Ford pressed on: "Mr. Werner, I think this plan will work if the Musicians Union is the first to become a $10,000 sponsor."

There was a pause. "I'm not sure it's legal. I mean our union constitution . . ."

"Yes, but your Music Performance Trust Fund . . ."

After pointing out to his colleagues in the union how an expenditure of $10,000 could bring in more than $200,000 in wages, Werner was able to deliver the union's signed pledge to Ford that same afternoon.

At the end of twelve days, Ford and Remick had other pledges of $10,000 from each of the following: Bundy Tubing, Chrysler, Cunningham Drug Stores, Detroit Edison, Ford Foundation, the Ford Motor Company, General Motors, Great Lakes Steel, the J. L. Hudson department store, the McGregor Fund, Michigan Consolidated Gas, the National Bank of Detroit, Packard, Pfeiffer Brewing, Sam's Inc. (a department store), Stroh Brewery, the Women's Association for the Detroit Symphony Orchestra, Wyandotte Chemicals, and Parke, Davis. The city voted $25,000 and another $25,000 was expected later. The Women's Association pledged an additional $100,000 a year from a public fund drive. In less than two weeks $250,000 had been raised (not counting the women's drive) without so much as a brochure.

Before the season opened, a number of other $10,000 sponsors joined in: Briggs Manufacturing, the Detroit *News*, Freuhauf Trailer, S. S. Kresge, the Kresge Foundation, and the Manufacturers National Bank. For less than $10,000, other companies bought status as "associate sponsors" and "sustaining sponsors." In all, $389,000 was raised, with pledges of the same for two more years.

Where Ford found resistance, he employed the pledge from Werner as a prod. "Here is a labor union giving $10,000. Are you going to do less?" That was almost always sure-fire. But the main factor seemed to be the socially admired, commercially respected man who did the asking. It is said that Henry Ford II replied immediately to John B. Ford, "Sounds fine, John. Why don't you put us down for a hundred thousand?" But Chemicals John B. emphasized to Motor Car Henry II that he wanted ten, not a penny more.

It is also said that an official of the Ford Foundation laughed when he handed over the check. "You've upset our bookkeeping. We could give you a million more easily than ten thousand. We had to dig into our petty cash."

Word about the new orchestral solvency in Detroit spread rapidly throughout the music world. Only a third of the former employees, personnel manager Raymond Hall estimates, had stayed in Detroit. But now the old men sent word that they'd like to come back and new applicants appeared on all sides.

The project had now accumulated enough momentum to require a professional orchestra manager. This is a rare skill, and the few men who have it are firmly settled with established orchestras and are not to be easily lured away, except in the direction of even more established ones. A survey of the field led Ford to the name of Howard Harrington, manager of the Indianapolis Symphony. Ford called Harrington's home one afternoon and persuaded him to fly to Detroit the next morning to talk over the situation.

Ford opened the interview with the announcement that he had pledges for a million dollars to see an orchestra through three years. "It is now the middle of May. Is it possible to have our first concert in October?"

Yes, Harrington said after a long pause, it was.

Less than an hour later, Harrington was astonished to realize he had just been appointed manager of a nonexistent symphony orchestra. His problem, a unique one among orchestra managers, was that of going out to buy the best orchestra he could get rather than that of mustering up the dollars so that an old one might struggle through another year.

With personnel manager Hall and associate conductor Valter Poole, Harrington flew to New York to make an offer to Mischa Mischakoff, concertmaster to Toscanini in the NBC Orchestra. The appeal was simple: In the first place, everybody in the business knew the days of the NBC Symphony Orchestra were numbered; in the second place, the Detroit Plan, as Ford's financial arrangement had already come to be called, made possible the firm offer of a three-year contract; in the third place, the salary offered probably makes Mischakoff the highest-paid symphony player in the

(*Continued on page 32*)

NEW YORK CONCERT AND OPERA BEAT

Two Operas on TV in One Day

If there had been any need to stress the coming of age of opera in America, the television programs of Sunday, Feb. 10th, should have proved this fact convincingly to any doubting Thomas. In the afternoon, the active NBC-TV Opera presented the world premiere of Stanley Hollingsworth's *La Grande Bretêche* (after a story of Balzac). In the evening we heard excerpts from John Latouche's *Ballad of Baby Doe* on "Omnibus."

The Balzac story has received operatic treatment several times before. Boris Koutzen's *The Fatal Oath* is based on the same story, which tells of an irate husband who has the lover of his wife delivered to certain death by walling him in a closet. The story received its most effective treatment in Max von Schilling's *Mona Lisa*. Mr. Hollingsworth's music, although it is melodic and very much in the Italian vein, does not have the dramatic power to make the work an effective musico-dramatic piece. One misses the long-spun melodic line and a really moving, human impact. The work has more promise than fulfillment, but one should be grateful, nevertheless, to NBC-TV Opera for their pioneering of contemporary composers. The performance was excellent, with Gloria Lane and Hugh Thompson in the lead parts, Davis Cunningham as a Spanish prisoner, and Jimi Beni in smaller assignments. Peter H. Adler conducted with great feeling for the dramatic implications, and John Schwartz staged the action. Gerald Ritholz was the set designer.

The sections of *The Ballad of Baby Doe* presented on TV whetted the appetite of the listener to hear the whole work. This is a genuinely American opera based on an American subject, with music abounding in native elements. The story deals with John Tabor, who made and lost a fortune in silver mining during the latter part of the 19th century in Colorado, and who had a rather colorful relationship with various women. It is a thoroughly convincing and deeply moving work. One can easily understand that its premiere at Central City, Colorado last summer drew raves from the critics. Douglas Moore and the late John Latouche have written an authentic American musical drama in this work. The cast of the performance, in which Alistair Cooke served as narrator to tie up loose ends, could not have been better, with Martha Lipton, William Johnson, and Virginia Copland taking top honors. Let's hope that the work in its entirety will not be withheld from local audiences for too long. H. W. L.

WILLIAM JOHNSON, VIRGINIA COPLAND, *and* MARTHA LIPTON *in a tense moment from the Moore-Latouche* Ballad of Baby Doe *as premiered over NBC-TV on Feb.* 10. *(Review above.)*

METROPOLITAN OPERA

"Siegfried," Jan. 30, E — The awaited debut of Marthe Moedl as Bruennhilde in the Metropolitan's first "Ring" "Siegfried" in six years, failed to give any appreciable evidence of her true vocal capacities. The lady had a cold. But like a real trouper, she did not ask, nor apparently wish, to be replaced. Yet there were some things that could be gathered from her performance. First, she is good to look at and she moves gracefully about the stage, though the tension induced by her condition would naturally prove inhibiting in the acting department, too. Second, her phrasing and her general singing demeanor could justifiably be described as both polished and communicative. One may add that her reputation, according to advices, is very good, indeed. There is left to say only —let's wait.

Meanwhile, the performance of the score, under Fritz Stiedry, had its inequalities—high up in a cloud here, deep down in a pit, there, with the average thus centering plumb betwixt and between. The orchestra generally played cleanly all through, and there are special honors to confer upon the work of the first horn and tuba.

As to the principals, this reviewer was quite smitten with the brilliantly sung and enacted Mime of Norman Kelley. Otto Edelmann again offered a Wagnerian portrait of commendable finish as the Wanderer. Gerhard Pechner, the lone member of the cast familiar to his role, that of Alberich, did truly do him a turn. Wolfgang Windgassen's Siegfried emerged somewhat better vocally than his Siegmund of the previous week. Jean Madeira, as Erda, and Laurel Hurley, the Voice of the Forest Bird, were both entries on the credit side of the ledger. And Kurt Boehme's intoning of Fafner's lines were infinitely superior to the "acting" duties of the beastie, with which Mr. Boehme had no connection whatever. There was somebody else inside the dragon, of course. That scuffle between Siegfried and Fafner ought really to be left to the viewers' imaginations. It would certainly obtain more natural staging there. R. B.

KENGI KOBAYASHI *and* JOHN BARNETT (*National Orchestral Assn., page* 12)

ADELE ADDISON (*page* 19)

HEINZ HAMMERMAN (*page* 19)

RICHARD DYER-BENNET (*page* 20)

HEARD IN CONCERT THIS MONTH

"Goetterdaemmerung," Feb. 7, E—The final majestic work of The Ring brought to the Metropolitan stage several exponents of Wagnerian singing who made the story and the magnificent music come to life. No longer was this a tale for children, but a vast and sombre saga of gods, half-gods, humans, the weavings of Fate, and the intricacies of plot and counter-plot. But to tear one's self away from the fascination of the score and the inevitable development of the tragedy is the reviewer's task.

There was a new Bruenhilde, handsome and vital, in Martha Moedl. For this reporter, her first ecstatic entrance established her as an artist of splendid resources. (We hear that she has been suffering with a "bad throat" condition. If so, her singing was miraculous.) There was warmth and emotional significance in the Moedl voice. The timbre is lovely, except for the extreme top. She was more jerky than Bruenhildes of recent years, both histrionically and in the higher vocal range. Also, she revived the traditional Wagnerian *gestes*, which have been more or less discarded on the 39th Street stage. But the over-all impression was dynamic. Her tenderness in the opening scene, her delight over Siegfried's troth, her grief and anger in the betrayal, mounted to a new height of verisimilitude, a rising tension of unbelieved horror, and around her, rather than around the gods, centered the motivation of the story.

Ramon Vinay was a correspondingly handsome Siegfried, though vocally there was far too much "covering" of tone. ("Met" acoustics require *point* for adequate projection.) Vinay was, at all times, however, well-schooled and at ease. The opera had a notable artist in Hermann Uhde, who sang the Gunther. Seldom has one seen so fine an enactment, and vocally he had no flaws. Marianne Schech, the Gutrune, showed lovely quality in her singing, but she too employs the histrionics of another day and, like all of the Wagner heroines, she is terribly coy over prospective romance. (Why do all the Wagner women chortle so whenever a man hoves into view?) There have been other Gutrunes, with or without the love-brew potion, who more logically might account for Siegfried's wandering eye. Dominating the performance was Hagen, wonderfully voiced, with twist of face, economy of motion, and rich sonority by Kurt Boehme; he was the outstanding personality of the evening. In supporting roles were Blanche Thebom, a surprisingly effective Waltraute (she is not customarily cast in German assignments); Lawrence Davidson in a brief, clear bit of singing as Alberich; the fluently sweet-toned Rhine Maidens (Heidi Krall, Rosalinde Elias and Sandra Warfield); and the Three Norns, who commenced the action. Of these, one must remark on the dark beauty of Belen Amparen's singing, luminous and telling. Margaret Roggero, as the second Norn, handled her portion well, but the taxing top range of the Third Norn seemed not a happy medium for Gloria Lind. We shall hope to hear this soprano in other roles at an early date.

The staging was much as usual. The handling of the crowds being aimless and futile, with much obvious running back and forth to "make" action. But the chorus sang with more brilliance than one customarily expects (in these days of the sacrosanct pianissimo for ensembles), and the hearty, full-throated passages were thrilling. Fritz Stiedry, who has a master hand with these massive scores, at times slowed the tempi to a degree that diminished the impact of the instrumental texture. But, for the most part, he permitted the glorious Wagnerian chordal progressions and colors to soar with matchless appeal and a wealth of sound that dazzled the listener. M. C.

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Leonard Bernstein, conductor; **Isaac Stern,** violinist, Jan. 17, E—For ten years, from 1926 to 1936, Arturo Toscanini was conductor of the N. Y. Philharmonic. This concert opened with a minute of silence, followed by the Funeral March from Beethoven's "Eroica" Symphony, as a memorial tribute to the maestro, who had died the day before. The first work in the scheduled concert was Vivaldi's Concerto in C Major for Strings, Two Mandolins, and Cembalo, arranged by Alfredo Casella. Mr. Bernstein conducted from the cembalo, on which he played the continuo. This baroque work, played by a reduced orchestra, was a delight from beginning to end, gay, at times almost jazzy, witty in its counterpoint, and sparkling. Isaac Stern was then soloist in Prokofieff's Concerto for Violin and Orchestra No. 2 in G Minor, which he played with technical assurance and a limpid, singing tone. While there are no cadenzas, in the old-fashioned sense, the work makes continual demands on the soloist for cadenza virtuosity. Mr. Stern met these demands with ease and musical understanding. In the concluding work, Sibelius' Fifth Symphony, Mr. Bernstein masterfully caught the bleak tundra chill of the quiet passages and made the rhapsodic climaxes resound brilliantly in the acoustically responsive hall. K. H.

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Zoltan Teszleri, pianist, Jan. 18, E—Zolton Teszleri made his New York recital debut in a program of considerable interest which included two Preludes and Fugues from Book II of Bach's "Well Tempered Clavier," Beethoven's Sonata in D Minor (Op. 31, No. 2), the "Carnaval" of Schumann, two Bartok compositions, and a number of his own compositions.

There was evident throughout the recital a certain hesitant approach and a technic unable to make completely fluent and convincing the execution of the major portion of his programmed numbers. Tonal warmth and interpretative depth were lacking. Mr. Teszleri appeared to be most at home in the projection of his own compositions.

L. C.

The Symphony of the Air, Leopold Stokowski, conductor; **Daniel Barenboim,** pianist, Jan. 20, E—This concert commemorated the death of Arturo Toscanini, the man who assembled this orchestra which has been leaderless since, by playing the Funeral Music from "Die Goetterdaemmerung"; it introduced a 14-year-old Israeli pianist; and, as its main function, raised funds for UNISOMI, "a plan to establish a United Nations International Symphony Orchestra and Music Institute." Dr. Everett Clinchy made a short speech after intermission to "salute the idea for an orchestra of the world." It is a commendable aim, and Leopold Stokowski aided it in the best way possible, by music-making of a high order. His own arrangement of Bach's Passacaglia and Fugue in C Minor opened the program, with romantic tonal splendor that he alone seems to know how to take just to the breaking point, without slipping over into vulgarity. Mozart's "Jupiter" Symphony was, perhaps, too richly and personally rendered, with an unreduced orchestra. But the Stokowski style made of Wagner's Prelude and Liebestod from "Tristan und Isolde" a sumptuous, fluid, exciting thing, and Prokofieff's Concerto No. 1 was brilliantly performed by young Daniel Barenboim. The Concerto is all glitter and technical dash, of which Master Barenboim was complete master; it was not music to judge the performer's capacity for emotional depth. But this young artist certainly has the stuff of which great artists are made, and his playing implies a great future. K. H.

The National Orchestral Association, Jan. 22, E—On a night crowded with music events, we arrived at the second concert of the National Orchestral Association in good time to hear the "novelty" of the evening, Paul Creston's "Invitation and Dance," a work commissioned for the Louisville Orchestra in 1953. There was also an opportunity to hear John Barnett's reading of this contemporary score. The Associate Conductor of the Los Angeles Philharmonic quickly established an authoritative and musicianly atmosphere. His approach is direct, and the Creston tonalities gleamed and

sparkled under his sure beat. More melody and lengthier phrases than are usually found in Creston's work gave a new and sympathetic appeal to this one. Mr. Barnett held his players to an excellent medium in accompanying the evening's soloist, Kengi Kobayashi, young Japanese violinist, in his New York debut. The 23-year-old artist was successful in the Lalo Symphonie Espagnole; an exquisite, beautifully sustained legato and some agility were distinctive assets. The "Sinfonia a Gran Orquesta" in D Major by Arriaga and Debussy's always colorful "La Mer" completed the list. M. C.

Symphony of the Air, Jan. 23, E—A bit more paunchy, more gray, Sir Thomas Beecham lent his person and prestige, not to omit his unique baton, to the concert of the Symphony of the Air. You could not call his program a conventional one, exactly, though nothing really unusual was scheduled. The fare consisted of Haydn's Symphony No. 97, the Handel-Beecham Suite from "The Great Elopement," Brahms' Third Symphony, and the March from "The Trojans" by Berlioz.

Sir Thomas took this occasion to pay his respects to the memory of Arturo Toscanini, by way of Grieg's "The Last Spring." The work, tuneful, direct, uninvolved, obtained a performance (in itself a tribute) that was clean and flowing and most affecting.

This British musician, virtually a law unto himself, is originality incarnate. He has ideas, you can wager, about what constitutes the proper devising of a symphonic program. His personality is on everything that he touches, and the group of compositions performed at this concert could attest well to that.

With due regard for Sir Thomas' very special way with the Handel and Haydn works, the prize of the evening, for reasons aforementioned, turned up in the rendering of the Brahms. It was something! It flamed brightly down to the last note, following an opening that—to these ears, anyway—was almost wrenched out of the orchestral instruments. And, if by any chance you should imagine Brahms to have been absent from the proceedings, be assured that he most certainly was not. It was just that a good deal of Beecham, and very volatile Beecham, to be sure, became closely involved with it. What's more Sir Thomas made us all like it. R. B.

N. Y. Philharmonic-Symphony, Leonard Bernstein conducting, Jan. 24, E—If there had been any doubt that Leonard Bernstein was one of our best interpreters of contemporary American music, that doubt would have been dispelled this evening. Half of the program was given over to contemporary American music: the premiere performance of Laurence Rosenthal's Ode, the first concert performance in New York of Aaron Copland's Short Symphony, and the Roy Harris Symphony No. 3 (in one movement). The Rosenthal work is a mood piece and in conductor Bernstein's hands proved rather interesting. The Copland Symphony has long been neglected for the simple reason that it is truly a *tour de force* for orchestra. Rhythmic complexities and intricate counterpoint prevails throughout. The performance was short of definitive, but at the same time it generated considerable excitement. The Harris work—and, incidentally, it seems to us the composer's finest effort—came off with brilliance. Mr. Bernstein understands this music very well and he makes it "sound."

The last part of the program was given over to a romantic and highly effective reading of Beethoven's Symphony No. 4. Perhaps we do not always agree with conductor Bernstein's interpretations of classic and romantic masters, but it must be admitted that this conductor extracts clarity, warmth, and often brilliance from the Philharmonic. G. W.

Louise Tayengco, pianist, Jan. 25, E—Miss Tayengco's use of the printed score in performance, according to the program notes, "enables her to interpret any composition to the composer's intentions and desires." From this listener's standpoint, it is a hindrance to her already insecure technique, her fingers missing the mark far too frequently. Miss Tayengco seemed unable to give a clear exposition of the short works by Bach and Mozart, as well as Beethoven's "Waldstein" Sonata, which comprised the first half of her program. An overmeticulous attention to dynamic markings in the "Waldstein" impaired the inner unity of the work. The performances also suffered from an excessive use of pedal, which caused the works to emerge as rhythmically diffuse blurs of sound. In essence, the lack of intellectual grasp coupled with an inadequate technique made the evening appear a none-too-efficient job of sight-reading rather than the result of a study of the music's meaning. H. G.

Myra Hess, pianist, Jan. 26, A—With Dame Myra Hess, the music comes first and counts most. This is as it should be, and made the afternoon a memorable one. The program was the same formidable all-Beethoven program she gave at the Edinburgh Festival last fall: the Variations in F Major (Op. 34) and three Sonatas (Op. 10, No. 3; Op. 110; and the "Appassionata," Op. 57). While a few notes were fluffed and some spilled off the keyboard during prestos, her artistry always remained intact. Dame Myra feels Beethoven deeply, and communicates the serenity and power, the tenderness and violence, the subtle tension of an adagio, and the vigor of a sprawling fugue. Even the encores were Beethoven—"Fuer Elise" and the B-flat Bagatelle. There is nothing like a simple tune that every amateur whacks around to test the true artist. Dame Myra is, and the simple things melted into loveliness under her hands. The audience would not let her go, but she bowed graciously, spread her arms for silence, and made a little speech: "I should gladly play the whole program through again for you, but I'm tired." Like her music, the speech was just right: a gracious and unpretentious truth. K. H.

N. Y. Philharmonic-Symphony, Jan. 27, A—The concert opened with Leonard Bernstein conducting his Overture to "Candide." This composition is of intoxicating liveliness, rhythmically spicy, and in its lyric themes of great warmth. The composer was an ideal interpreter of his own score.

Copland's Short Symphony and Harris' Symphony No. 3 were repeat performances of the preceding Thursday program.

Soloist of the afternoon was Glenn Gould, the Canadian pianist, in Beethoven's Concerto in B-flat Major. The youthful artist, who created a sensation when he first appeared at Town Hall and with his recordings, fulfilled all the hopes pinned on his first or-

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chestral appearance. Rarely has one heard this work with greater musicality and more persuasive power. The all-pervading sensitivity of the interpreter was greatly enhanced by Mr. Bernstein's highly sympathetic orchestral accompaniment, which complemented the soloist's effort wonderfully. Stravinsky's "Firebird" Suite closed the program. H. W. L.

Alexander Brailowsky, pianist, Jan. 29, E—One must not forget that the question of taste enters into anyone's judgment of a performance. Through the years Mr. Brailowsky has created an enviable reputation, and a large and distinguished following obviously less disturbed than I am by the percussiveness of his tone. He is unquestionably a very musical and imaginative performer with much fire and temperament and a brilliant technique. But because of his tonal roughness, lyric passages are often poorly phrased and non-legato, and his playing is frequently noisy.

One of these passages was the opening of the last movement of the Schumann Fantasy, where the sound that emerged was detrimental to the needed quality of introspection. Throughout the entire work there were many magnificent moments where the grandeur and passion came forth clearly, but marring it were many spots that were tonally harsh.

He did his best playing in the Pastorale and Capriccio by Scarlatti, which had charm and virtuosity, and in the outer sections of the Chopin Impromptu in A-flat, which had a delightful dance-like lilt. Also on his varied and interesting program were the Bach Chromatic Fantasy and Fugue, the Prokofieff Sonata No. 3, and other works by Chopin. R. S.

Mischa Elman, violinist, Jan. 30, E—Present in large amount in the artist's playing was the famous Elman tone in all its richness and color; present also were the elements in his musicianship which have been argued these many years: the liberal use of "scoops" and the frequent disregard of metrical values. For sheer beauty of sound Elman remains unsurpassed and not often equalled. Revelling in it the majority of listeners will probably not be disturbed by those deviations which may annoy their more exacting co-hearers. The Tartini Sonata in G Minor proved the perfect vehicle for the display of the violinist's tone. The performance of the Adagio and Largo had breadth and nobility, of the Non troppo presto, great charm and of the Allegro commodo, great appeal deriving in part from dynamics, intriguing in their subtlety. The freedom in meter was particularly noticeable in the first three movements of the Beethoven Sonata in C Minor (Op. 30, No. 2). The audience, far from minding, interrupted the proceedings to applaud after the Adagio contabile, the second movement. For this hearer the playing of this sonata was not as completely communicative as that of the remainder of the program. Mr. Elman brought the Bruch Concerto in D Minor to glowing life. The instrument sang in broad and lucidly fashioned phrases and gave forth rich and resounding double stops. The Debussy Sonata was pure pleasure—sensuous beauty and color throughout. The playing of the Intermède was so *fantasque et léger* as to cast a spell. This was wizardry. The concluding group presented a haunting Chant Hebraique (Castelnuovo-Tedesco) and an Introduction and Rondo Capriccioso (Saint-Saens) of virtuosity. The excellent accompanist, Joseph Steiger, gave evidence of an especially fine sense of ensemble in the Bruch Concerto. C. G.

N. Y. Philharmonic-Symphony, Jan. 31, E—The story of this concert can be told in four names—Karl Goldmark, Nathan Milstein, Dimitri Mitropoulos, and the Philharmonic-Symphony. Goldmark contributed the work, his Concerto for Violin and Orchestra in A Minor (Op. 28). Mr. Milstein was its soloist. You can guess what the others did. The violinist is to be commended, first of all, for resuscitating this piece, one that surely merits a hearing, now and then, in place of some ubiquity of our concert-going times.

It is extremely well-written, filled with fire and soaring sentiment and cast in the romantic mold. One senses great earnestness in its mercurial lines. And trust Mr. Milstein and his colleagues to put forward all of that in a rendition that "brought down the house." There could scarcely have been a more cordial entente among the various parties concerned, and it served—unless I am mistaken—to restore to us a score deserving a better fate than disuse.

The evening also afforded the premiere of Jan Meyerowitz's Symphony "Midrash Esther," which, in the doing, inaugurated International Music Fund Week.

However—and there lies another tale—The Symphony, regrettably, fell short of its composer's excellent aims. The subject of this continuous four-part symphony is of Biblical origin. "Its mood and character were suggested by the reading of the old rabbinical exegesis (Midrash) of the book of Esther, which intensifies the impact of the Biblical story through powerful, often weird details," according to the composer.

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In any case, there is a great deal going on all the time in this score. Parts of it have tremendous power; others, even louder, seem to offer no clue regarding the necessity for that. Still, there is such good all-round workmanship, if not always complete expressiveness in the music, for it to get attention from orchestras.

The Mozart Divertimento for Strings, Flute, Oboe, Bassoon, and Four Horns, No. 2, in D Major (K. 131) and the Symphonic Episode from Zandonai's Opera "Giuletta e Romeo" completed the program. R. B.

Toscanini Memorial Concert, Feb. 3, E—Three great conductors paid a memorial tribute to their late colleague Arturo Toscanini by sharing the podium in leading The Symphony of the Air, which played under the Maestro for 17 years. Bruno Walter conducted Beethoven's "Eroica" Symphony (which Toscanini conducted 52 times between 1926 and 1953) in one of the most intense and moving performances we have ever heard. Charles Munch led the men in Debussy's "La Mer" (conducted by the Maestro a total of 53 times) in a sensuous performance, quivering with color. And Pierre Monteux conducted Elgar's "Enigma" Variations (which Toscanini programmed on 16 different occasions) in a performance that was both elegant and tender. The orchestra paid their former master the highest possible tribute by playing with fervor and precision. There was no applause, and the audience and the players left the hall in noiseless reverence. Proceeds went to the Symphony Foundation of America and the Casa Verdi, which Toscanini's beloved Verdi founded for indigent and aged musicians. The concert was, from every viewpoint, a solemn requiem of distinction and dignity, and, most fitting of all, a performance of orchestral music greatly led and greatly played. K. H.

Philadelphia Orchestra, Feb. 5, E—The rapidly disappearing art of heroic pianism could scarcely have undergone a nobler evocation than that afforded it by Benno Moiseiwitsch, who as soloist at this concert, was heard in the "Emperor" Concerto of Beethoven. Now the "Emperor" Concerto is a fitting name for a work to be recreated by an emperor of the keyboard, with co-workers, of course. Into the surge and grandeur of Beethoven in such hands, not only Mr. Ormandy, but every single one of his Philadelphians, were drawn irresistibly, so that for a time the grandiose past seemed not so very much passé.

There shall be no omission of the fact that Mr. Moiseiwitsch did hit a few clinkers, or that the prodigious technique of old exposed a number of weakened seams during the course of a performance so revealing and masterful as to render such considerations impractical.

For his program Mr. Ormandy had scheduled, besides, the Beethoven "Egmont" Overture and the First Symphony of Brahms. If the former tended toward the metronomical, during the heat of informing its coda with the notion of "triumph," you may be assured that it was only a "sometime thing."

As for the Brahms First Symphony, also present in the program, this writer has always had a special affinity for its gorgeous opening pages under the baton, particularly, of Eugene Ormandy. He appears to have the knack of playing it with an expansiveness that is demanded imperiously of a conductor.

It was mystifying, after the grand accomplishments in the first movement of the Brahms, that the second and third proved something of a letdown. Apathy had set in and the metronomical surely was with us now. Not until the last movement did the orchestra approach its earlier brilliance. The applause from a capacity audience all through the program was a show in itself. There were Niagaras of it for Benno Moiseiwitsch. R. B.

N. Y. Philharmonic-Symphony, Bruno Walter conducting, Feb. 7, E—As America's leading evangelist for the music of Anton Bruckner, it is fitting that Dr. Walter chose to lead this composer's awesome and magnificcent 9th Symphony as the featured work of his next to last series as regular guest conductor of this orchestra. The breadth and grandeur with which this work was conducted and played are not soon to be forgotten. The opening movement, in which the massed voices of the orchestra seem to rise out of the mists like the spires of a great Gothic cathedral, should have been more than enough to convince N. Y. audiences of what they were to miss during Walter's forthcoming absence. The snarling scherzo, with its brilliant pizzicato passages was played with an accuracy and verve that the orchestra will seemingly produce only when Dr. Walter is on the podium.

Schubert's "Unfinished" Symphony, long familiar as led by Walter, was on this occasion a revelation. The work was performed at a slower pace than I have ever heard it, but never allowed to drag. It had majesty and strength.

The program opened with a splendidly dynamic reading of Weber's overture to "Der Freischuetz."

The audience called Dr. Walter back for many bows, a fitting tribute to this great master who has done so much to bring us music-making at its highest level. H. G.

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Bach Aria Group, Jan. 16, E—The program in the second concert of this season's subscription series consisted of two vocal and two instrumental compositions, inclusion of the latter being in line with Director William H. Scheide's announced plan to present works in this category.

Eileen Farrell, a regular member of this group, made her first appearance this season with them, her superb voice being used with particularly moving effect in the aria from Cantata 152, "Tritt auf die Glaubensbahn." In this cantata Norman Farrow communicated

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with authority the content of his bass-baritone numbers, especially that of the aria and of the recitative and arioso. Cantata 58, "Ach Gott, wie manches Herzeleid," which opened the program was given a somewhat pedestrian performance.

In the Sonata in G for flute, 'cello, and continuo, Julius Baker, Bernard Greenhouse, and Franz Rupp created a mood of classic repose in the Adagio. The Andante was ingratiatingly presented. The two Allegro movements did not fare so well, frequently sounding tentative and diffuse.

The program concluded with a fully realized reading by Conductor Frank Brieff of the Concerto in C Minor for oboe, violin, and string orchestra. Robert Bloom and Maurice Wilk were the soloists. A most satisfying balance prevailed between their playing and that of the orchestra, whose tone, one of beauty throughout the work, was notably rich and full when the orchestra was to the fore. The large audience responded enthusiastically to this outstanding performance. C. G.

Sontag String Sinfonietta, Jan. 17, A—In a program equally divided between the baroque and the modern this group, directed by Wesley Sontag, expertly played a concert notable throughout for beauty and balance of tone and more than adequate realization of the content of the various numbers. The performance of Vivaldi's Concerto in G provided a beginning of high caliber. It came alive immediately; here was no piece devoted to warming up. The three Purcell Fantasias, Nos. 4, 6, and 5, beautifully played, formed a group somewhat lacking in contrast. A nobly broad sweep characterized the first movement of Pergolesi's Concertino in A, and an infectious aliveness, the second and fourth. The spirit and vitality of the ending of the latter elicited an enthusiastic response from the audience. The first New York performance of Malcolm Arnold's Concerto for Oboe and Strings revealed a work uneven in the quality of its material. There is abundant melodic invention of a nostalgic nature in the Allegretto. The Vivace possesses considerable vitality, which at times borders on the frenetic. The popular idiom is amusingly and effectively employed in the first two movements. The soloist, Melvin Kaplan, played with virtuosity and sensitivity. Douglas Townsend's Adagio held interest. After a somewhat nondescript opening, No. 3 of Paul Hindemith's Eight Pieces proved completely absorbing. It was given a first-rate reading which evoked its various moods and brought the concert to a close in an exciting climax. C. G.

George Koutzen and the **Knickerbocker Chamber Players,** Jan. 17, E—An unhackneyed program of unusual interest was presented by George Koutzen, cellist, and six members of the Knickerbocker Chamber Players.

The opening work, Carl Maria von Weber's Trio (Op. 63) for flute, cello, and piano, although one of the composer's minor works, has great charm and is a splendid vehicle for smooth, sustained instrumental playing. George Koutzen, cello, Mildred Hunt Wummer, flute, and Abba Bogin, piano, combined to give it a presentation worthy of the score. This was followed by two contemporary works, the exceedingly pleasant Concert Piece for Violoncello and String Quartet (1940) by Boris Koutzen, which was played by George Koutzen in musicianly and sensitive fashion, with effective ensemble collaboration by Paul Wolfe and Raymond Kunicki, violins, Eugenie Dengel, viola, and Louise Stone, violoncello. Meyer Kupperman's Sonata for Two Violoncelli (1950) was played by Mr. Koutzen and another outstanding instrumentalist, Louise Stone. The concluding number on the evening's program was the César Franck Sonata for Violin and Piano, arranged for cello and piano. Mr. Koutzen's execution of this work was lyrically artistic, although it seemed that the emotional depths of the score were seldom brought to the surface. Abba Bogin was the competent accompanist. L. C.

Louis Shub, pianist, Jan. 18, E—In the first notes of Mozart's Variations on a Minuet by Duport (K. 573), Mr. Shub showed himself self-assured, technically at ease, judicious with the pedal, and serious, even with so slight a trifle. Bloch's "Sketches in Sepia" were played with sympathetic conviction, as was Shostakovich's Prelude and Fugue (Op. 87), a sort of percussive flight of a Soviet bumblebee. Schumann's "Phan-

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tasiestuecke," however, for all the delicacy and unsentimental sensitivity of the playing, seemed too controlled, too architecturally exterior. George Hurst's Four Dance Preludes, in their first N. Y. performance, were handsomely played. They are almost Handelian in solidity and contrapuntal interest, but lack excitement. Chopin's Four Ballades closed the program. Mr. Shub realized their brilliance but missed their magic. His technical machinery is in perfect working order, but his playing has the clarity of prose rather than the tension of poetry. K. H.

Katherine Bacon, pianist, Jan. 19, A—In her annual recital Miss Bacon, who is well-known as a member of the faculty of the Juilliard School of Music, played with the authority and security that one expects from an artist of her experience. These fine qualities were particularly in evidence in the second half of her program, which consisted of the four Ballades of Chopin.

One felt that this was music she knew and loved well. Each work was projected clearly both in its over-all outline and in details. She did her best playing in the Third Ballade. Many of its passages, which are glossed over by many pianists, emerged with freshness under her devoted care.

Before this, however, in the Chromatic Fantasy and Fugue by Bach, and Schubert's Sonata in B-flat (Op. posth.), her performances were less satisfactory; her phrasing was not as subtle, and her conceptions not as consistently imaginative. Nor did she succeed in maintaining interest in the Schubert Sonata—but few pianists *can* sustain this lovely, but rambling work. R. S.

Thomas Brockman, pianist, Jan. 20, A—Young Mr. Brockman's playing is a combination of some very fine qualities with others less appealing. He has a very facile and amazingly clean technique, which never becomes sloppy even in moments of great stress. It is characterized by crisp articulation rather than by a true legato, but the evenness and precision of his playing, combined with his fine sense of tonal balance between the various voices and in his chords, provide an excellent substitute much of the time. One feels the lack of legato, however, in his lyric passages, which sound percussive and poorly phrased.

Everything he does is carefully thought out and executed, but musically the results lack warmth and passion. For instance, he has a metronomic steadiness of rhythm and tempo which would be the envy of many pianists if he would only deviate from it occasionally and employ rubato to give life to his playing. Fauré's Fifth Impromptu (Op. 102), for example, while technically brilliant, was cold because of this. Debussy's "L'isle joyeuse" fared better because he has a sensitive ear for impressionistic coloring. He did his best playing in the last two movements of the Schubert Sonata in B-flat (Op. posth.), where the charm and lightness of the music were clearly presented. Also on the program were the Abegg Variations by Schumann, Hindemith's Third Sonata, and the Seventh Nocturne (Op. 74) by Fauré. R. S.

The Little Orchestra Society, Jan. 21, E—Thomas Scherman, the conductor, assembled a pleasant program of new and old, familiar and unfamiliar music. It began with a well-played first performance of William Mayer's Concert Piece for trumpet and string orchestra, with Robert Nagel as soloist. This energetic, basically diatonic, rather thin-voiced work seemed to be worth hearing again. The combination of instruments, however, was not a happy one. The trumpet does not blend with strings without the aid of other winds; hence the solo instrument and orchestra had little relationship with one another in sound. A competent, if not inspiring, performance of Beethoven's Fourth Symphony closed the first half.

After Intermission, Gerald and Wilfred Beal (who are identical twins) were heard as soloists in the Bach Concerto for two violins and string orchestra, and the Concertante in B Minor for two violins and orchestra by Louis Spohr. They played reasonably well, although greater richness of tone and accuracy of intonation

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would often have been welcome. The melodious Spohr work was a happily chosen novelty. It contains many delightful moments, and it displayed imaginative handling of the possibilities arising from this particular combination of solo instruments. R. S.

The American Chamber Orchestra, Jan. 22, E—Under the direction of Robert Scholz, the American Chamber Orchestra presented the second in its current series of concerts. Featured soloists were Leontyne Price, soprano, and Helen Kwalwasser, violinist. Program numbers for the orchestra included the Handel "Agrippina" overture and Mozart's Symphony No. 39 in E-flat and the Serenade in D played with excellent tone and rhythmic élan. The orchestral blend is, on the whole, above average, with a few instruments occasionally sounding over-anxious. This will probably tone down as the season proceeds. Miss Price was heard in Scarlatti's "Salve Regina," announced as a first performance, which may be true of concert presentations, but the air has been in church choir repertoires for some years. The soprano also sang Mozart's "Ch'io mi scordi di te," with the orchestra and with Harriett Wingreen at the piano. The luminous quality of this singer's voice was again heard with much pleasure. Musicianly playing was offered by Miss Kwalwasser in Vaughan Williams "Concerto Accademico." The composer's expert design and fluent scoring provided opportunity for expressive performance, in which Miss Kwalwasser disclosed technical skill and interpretative understanding. Mr. Scholz was at all times in control of his ensemble. M. C.

New York Sinfonia, Clayton Westermann, conducting, Jan. 23, E—Unique programming and two outstanding soloists—Joseph Fuchs, violinist, and Lillian Fuchs, violist—were contributing factors toward making the Sinfonia's final concert of the current season a success. Three contemporary works—Tansman's Variations on a Theme by Frescobaldi, Bloch's Concertino for Flute and Clarinet, and Bartok's Divertimento for Strings—made up the bulk of the program. But the work played with the most taste and the finest sense of ensemble was Mozart's Symphonie Concertante. Mr. Westermann collaborated with the Fuchs to produce a performance of clarity and beauty. Another fine example of ensemble playing was furnished by a collaboration of Samuel Baron, flutist, and David Glazer, clarinet, who came together for the Bloch reading. The Sinfonia plays wtih a good sense of ensemble, sensitive to a great variety of nuances. G. W.

John Pidgeon, pianist, Jan. 25, E—Perhaps all piano playing, like Gaul, can be divided into three parts: headwork, fingerwork, and heartbeat. Mr. Pidgeon's musical thought is intelligent, his fingers fleet, but his heart is faint. For this reason, he did his best play-

ing in Quincy Porter's Sonata for Piano, a work of great intelligence and little feeling. The composer was in the audience and rose to share the applause. The three Liszt works, which ended the program, also seemed temperamentally and technically suitable to Mr. Pidgeon, and he brought Liszt's arrangement of "The Flying Dutchman" Spinning Song beautifully to life. Other works by Chopin, Rachmaninoff, and Beethoven were played meticulously, but their significance and spirit were sicklied o'er with the pale cast of too much thought. His own arrangement of Handel's London Concerto in F was cleanly and carefully played, as one would expect from a student of Ralph Kirkpatrick, but the music itself is lesser Handel, and the pot boils low. Mr. Pidgeon is well-trained and musical; all he needs is to find that mysterious inner spring which will release his deepest feelings. K. H.

Little Orchestra Society, Jan. 27, A—None of the four young soloists for the concert by the Little Orchestra Society, directed by Thomas Scherman—all of them winners of the Music Education League Competition—gives the reviewer any cause for condescension or dispraise. They were certainly worthy of the honors they received.

Integrity and musicianship were clearly displayed in the opening orchestral work, Mendelssohn's "Hebrides" Overture, which sparkled under Mr. Scherman's precise direction. It served as foil to two movements of the same composer's Concerto No. 1 in G Major (Op. 25), played altogether pleasingly by pianist Joseph Victor Lordi.

Miss Laura Trapnell was contralto soloist for two impressive arias with orchestra—Bach's "Strike Thou Hour," very sensibly performed with an English text, and "Tens Duce Splendida" from Horatio Parker's "Hora Novissima." Young as she is, Miss Trapnell has more to offer than many more experienced singers.

The two large works of the concert displayed a real lustre that can only be imparted by well-trained and sensitive musicians. Violinist Martha Marshall was soloist in Franz Joseph Haydn's Concerto No. 1 in C Major, and pianist Richard Syracuse was soloist in Beethoven's Concerto No. 4. Every aspect of the music was in its proper perspective, every melodic line beautifully thought out and phrased. No, there was nothing of a "Children's Concert" in this lofty music-making. Condescension is entirely out of place. J. L. B.

Adele Addison, soprano, Jan. 27, E—Here was a thoroughly satisfying recital. A young, beautiful voice with a natural even scale, particularly through the upper medium (the soprano's hazard), which has been schooled to meet flexibly and intelligently the several styles of repertory listed on Miss Addison's program. Besides artistry, the soprano has the fortuitous gift of an underlying sweetness of timbre which is seldom pressed out of poignancy even in climactic moments. The legato and long-spun phrases were a delight, and in the Schumann "Frauenliebe und Leben," which can be sentimentalized to the cringing point, Miss Addison maintained a wholesome emotional delivery which completely captured the poetic mood. Lovely indeed was the opening group of smooth-paced Scarlatti airs, and the young artist found herself technically and interpretatively at ease in the following Schubert lieder. Contrasting, but also indicating scope of versatility and control, were the Hindemith songs—"On Hearing the Last Rose of Summer," "Whistlin' Thief" and "La Belle Dame Sans Merci"—all frankly exotic. Lois Schaefer, flutist, and Charles McCracken, cellist, joined the singer and Brooks Smith (a superlative accompanist) in the "Chansons Madecasses" of Ravel, which offered exquisite interweavings of voice and instruments. Kudos to Miss Addison, whose voice was as expertly "played" as winds and strings. The final songs in English were Sessions' "On the Beach at Fontana," Copland's "Dirge in Woods," and three unusual songs by Strilko. The program was almost too lavish in repertoire, but one retained the impression that Adele Addison is fast on her way to becoming one of the first recitalists of our era. Her technical skill, warmth of voice, and personal charm add up to a distinguished performance. M. C.

Heinz Hammerman, pianist, Jan. 28, E—After an excessively subdued reading of Schubert's "Seven Waltzes," this young Viennese pianist went on to give one of the most satisfying recitals I have heard this season. The delicate romanticism of Schubert's Sonata in A Minor (Op. 164) was conveyed with a warmth and coloristic variety not often encountered. The somewhat less restrained passion of Chopin's B-flat Minor Sonata was played with power and a wealth of emotion, but never deteriorated into bombast. It culminated in a deeply moving rendition of the "Marche Funèbre." In three of Debussy's "Images," Hammerman played with the subtlety and technical facility so necessary to keep these much-abused works from sounding maudlin. Minor works by Rachmaninoff and Liszt were transformed into delightful listening experiences by the performer's obvious enjoyment of the music and the resulting care lavished on it. Mr. Hammerman's enthusiastic audience was rewarded with three encores, including a superb reading of Schubert's Impromptu in A-flat (Op. 90), bringing to a close a distinguished recital by an artist who deserves frequent hearing. H. G.

Amiram Rigai, pianist, Jan. 29, E—Some musical scholars insist that the piano is a percussion instrument, and some pianists pound out sonic proof to this claim. It would be going too far to say that the thundering power at this recital mismatched the music. There were times when it was more than appropriate, as in Karel Salomon's "Suite on Greek Themes," given its first New York performance. This is a virile, climactic work, hard-driven with thick percussive chords, and as violently rhythmic as an orgiastic pagan dance. It is loud, exciting, obvious music, and Mr. Rigai put it vividly across. Some of this nervous rhythmic excitement also worked a certain fascination in Chopin's F-sharp Minor Polonaise (Op. 44). But when a Mozart Fugue (from K. 394) sounds like Stravinsky, and a Debussy Toccata sounds like Prokofieff, one feels that the performer is insensitive to the composer's style and determinedly imposes his own preference on the music. Brahms' Sonata No. 3 was often harsh and violent, but then, at times, so is Brahms, and we minded less. At the moment, which is age 23 and hence a swinging gate to many possible artistic futures, Mr. Rigai is genuinely musical, with a phenomenal technique and an unsuppressed fascination with rhythmic violence, little concern for tone, and unwilling, or unable, to seek depths of meaning beneath the bottom depth of the keybed. K. H.

The Dessoff Choirs; Paul Boepple, conductor, Jan. 31, E—The Dessoff Organization is continuing its policy of offering complete programs devoted to the masters of choral music of the Middle Ages and the Renaissance. The most recent concert was a tribute to the 15th-century composer Guillaume Dufay, and a most unique and enjoyable program it was.

Dufay might be considered a transitional composer. Much of his music is steeped in the traditions of the Middle Ages, but at the same time it looks forward to the Renaissance era. There was great variety here too, both in style and in medium as well. There were Hymns with instrumental accompaniment springing mostly from chant. There were large and small choral works performed *a cappella*, and some large works making use of instrumental accompaniment. We had some qualifications about this kind of music being performed by a choir of some 150 voices, but these misgivings were unfounded, for conductor Boepple used his large ensemble mostly at half voice. The effects achieved were beautiful and the music itself remained uncompromised.

The Choir had the support of tenor Leslie Chabay, a sensitive singer who obviously understands well the 15th-century style. An excellent instrumental quartet made up of a viola, a 'cello, a bassoon, and alternately an oboe or English horn, added variety to the program. These accompanying instruments, while contemporary in nature, simulated the instruments of Dufay's time.

Outstanding among the offerings were several of the Hymns and secular songs. Most of the selections were sung in Latin, the secular songs were generally in French, and the canzona, "Vergine bella," was in Italian. Most

impressive was the opening Magnificat in the eighth mode, and the closing "Salve Regina," both for chorus. Conductor Boepple's scholarship and well-defined leadership were much in evidence. Particularly gratifying was the fact that in the *a cappella* sections the choir maintained accuracy of intonation. G. W.

Richard Dyer-Bennet, tenor and guitarist, Feb. 2, E—A program by Mr. Dyer-Bennet is not only a musical delight, but a poetical and historical one as well. His repertoire, which is chosen from folk and art songs of the last 600 years or so, includes works from the British Isles, Lieder by the German Minnesaenger, French, Swedish, and American Ballads.

Mr. Dyer-Bennet's voice is unusual, a light and surprisingly high tenor with a unique quality that is very pleasing and expressive. His guitar playing, too, has color and imagination suitable to a program containing such rich poetic imagery. (Unfortunately, when he played two instrumental solos, a Pavane by Luis Milan and a Sarabande by Charles Mouton, it still sounded too much like an accompanying instrument.) Throughout the program, he interspersed explanations, translations, and comments that had considerable charm and humor. R. S.

Little Singers of Paris, Feb. 3, A—The Little Singers of Paris ("Les petits chanteurs à la croix de bois") performed under the direction of Msgr. Fernand Maillet, works by Palestrina, du Caurroy, Caplet, Mauduit, Perissas, De Ranse, Lully, di Lasso, Ravel, and the Milhaud "Cantata of the Two Cities," written especially for this group.

The young singers, including a small group of men, demonstrated their unusual ability as a singing body, eager and earnest, and with voices of the calibre and stage of development where no shrillness of tone was in evidence. The opening "Exsultate Deo" (five parts) of Palestina was sung with fervor and in excellent ensemble form, as was the majestic composition of du Caurroy, "Introit from the Requiem Mass for Kings of France." The Ravel "Trois Beaux de Paradis" was delightfully projected with impressive vocal delicacy, brilliance, and interpretative sensitivity.

The ensemble work of the Little Singers was in general even, well-balanced, and precise, possessing a considerable degree of artistic finesse. At times the tonal volume and unusual acceleration of tempi frequently demanded by the conductor appeared to approach the point of over-taking the boys' vocal capacity. It was, however, a concert presentation that claimed much of enthusiastic audience appreciation. L. C.

Zlatko Balokovic, violinist, Feb. 3, A—A large and friendly audience gathered to applaud Balokovic on his return to the New York solo recital field. The violinist has been heard here in several recent seasons but not in a complete program of his own choosing, although reports of recitals in the British Isles and in Europe had aroused anticipation. The program was an exacting one, with the Bach Sonata No. 1 in B Minor for violin and piano and the Brahms Sonata in D Minor for starters. In the Bach, Balokovic disclosed impeccable style, an etching of design that highlighted the intricacies of the work and, for the most part, a clear and vibrant tone. Warming to his task in the Brahms, there were moments of real beauty. There were also some slips of intonation, indicating that continual playing before audiences is sometimes better for easy technical control than any amount of dedicated practice. The three Caprices (Paganini-Szymanowski) completed the first half of the list. Excepting the John Alden Carpenter "Allegro gioioso," all the remaining numbers were of Slavic derivation, and their rhythmic swing and poignant nuances were admirably played. Works by Slavenski, Lhotka, Bravnicar, and Smetana had considerable atmospheric appeal. George Zilzer was at the piano. M. C.

Penelope Johnson, violinist, and **The Octave Choir,** Feb. 3, E—The Conus Concerto, a pleasing, seldom-heard, romantic work of ample drive and sweep, was the violinist's major offering. Miss Johnson's playing disclosed a sizeable flowing, attractive, and expressive tone —also, fairly often, faulty intonation, lack of control in the double stops, and rough attacks. Considerable excitement was conveyed by her performance of Kochanski's arrangement of De Falla's "Ritual Fire Dance." Robert Harris was her able accompanist.

The Octave Choir, directed by S. W. Henderson, is a well-disciplined, earnest group which sings with spirit, accuracy, good intonation, and cleancut direction. Its tone quality is for the most part agreeable, to which a stridency in the tenor section is at times an exception. The presence and bearing of this choir deserve special commendation. A gracious dignity characterized its appearance throughout the program. There was neither excessive projection nor excessive reserve. It was a pleasure to watch as well as listen to this group. The singing of Bach's "All Breathing Life, Sing and Praise Ye the Lord" was spirited; of Fauré's "Cantique de Jean Racine," moving; of Gibbons' "The Silver Swan" and Purcell's "In These Delightful Pleasant Groves," stylistically unacceptable. "Death's gon' ter lay his col' icy han's on me" was deeply affecting, and "In dat great Gittin' Up Mornin'" contained a lively exchange between presiding elder (an unnamed and excellent soloist) and congregation (the choir). Reginald Parker efficiently accompanied the choir. C. G.

The Little Orchestra Society, Feb. 4, E—It would take at least three times the space allotted to me to describe in detail this enjoyable but lengthy program, which consisted entirely of novelties. The general level of the performances was high. Pierre Monteux, the guest conductor, consistently displayed the fine musicianship and control that we expect from him.

The concert began with Étienne-Nicolas Méhul's delightful Hunting Overture to "The Young Henry." This work had pictorial effects reminiscent of a hunt (including a rifle shot which both stunned and amused the audience) interspersed among very idiomatically written lyric passages. Giovanni Paisiello's Concerto in C Major for piano and orchestra was performed by Vera Franceschi with perfect clarity, imagination and color. Paisiello was a contemporary of Mozart, and many passages could pass as first-rate Mozart. Other spots, however, seemed somewhat out of style, and at times (particularly in the finale) too virtuosic in conception. But it is still a work well worth hearing and rehearing. Brahms' rarely played Serenade in A closed the first half in a performance that was reasonably good, although the woodwind playing tended to be monochromatic.

After intermission we heard Gunther Schuller's Symphony for Brass and Percussion, a work which made imaginative use of the instruments and has many effective moments. But the over-all impression it created was one of gloom in tone color and austerity in harmony. Paul Hindemith's Overture to "News of the Day" ended the program. R. S.

The Collegiate Chorale, Feb. 5, E—Despite plus credits in accuracy, intonation, phrasing, diction, and attacks and releases, the performance of the Bach Mass in B Minor by this group proved somewhat disappointing. The

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program notes stated that this work "is rightly regarded as one of the pinnacles of Western civilization," but somehow or other the pinnacle was not completely scaled and the peak only infrequently reached. There seemed, for the greater part of the proceedings, to be a tendency to equate seriousness with heaviness. This was in evidence visually as well as aurally, for with few exceptions, the faces of the chorus members could hardly be described as truly animated. Determination and earnestness, yes, but not that lift which goes along with voices which are released and which flow and soar and take on a luminous quality, without which a work does not come entirely alive and which the listeners are inevitably and inescapably stirred to complete response.

There were of course welcome exceptions, notably the final chorus of the Gloria, the beginning of the Credo, and especially the Sanctus, which really glowed. There were also some beautifully moving bits, particularly in the cadences where, it seemed—the intricacies of the work no longer a matter for concern—the chorus could and did become truly expressive. Soprano soloist Adele Addison sang with her accustomed beauty of tone. Here were brightness and shimmer without any loss of due regard for the seriousness of content. There is much that is very admirable about the singing of Florence Kopleff, contralto, and yet all too often the effect is one of monotony, of one tone color—dark. Opulence and richness of tone, remarkable length of phrase based on equally remarkable breath control—these are to be greatly desired and admired, but without an infusion of life, will not vitally communicate. Miss Kopleff, like the chorus, was too often heavy and with the same result. Richard Robinson, tenor, seemed to experience some difficulties in the Benedictus. He sang to good effect in his duets with the Misses Addison and Kopleff. Paul Ukena, baritone, sang with his usual authority but without the quality previously heard from this singer. The voice sounded dry and was lacking in color.

The orchestra played well. C. G.

Nicanor Zabaleta, harpist, Feb. 6, E—It was a welcome novelty to hear Mr. Zabaleta's program, for solo harp recitals are few and far between. This beautiful instrument has a lovely antique tone which permits much subtle coloration and shading as well as many dramatic effects. However, its lack of great volume, the absence of dampers, and the difficulty involved in playing highly chromatic passages have combined to limit both its use as a solo instrument, and, unfortunately, the growth of its repertoire.

It is a tribute to Mr. Zabaleta's skill that he makes one aware of the beauties of a harp rather than its limitations. His technique was always flexible and clear, his rhythm precise, and his shadings and coloration delicate and imaginative. However, I was often suspicious of the depth of his musicianship, and of his understanding of the works that he played. For instance, in the Solo Sonata (W. 139) by C. Ph. E. Bach, he often neglected to "breathe" at the end of phrases or after a dramatic harmonic change, so that the music often was rushed and meaningless.

Also on the program, which contained only works written originally for the harp, were a rather banal sonata by Germaine Tailleferre, short pieces by composers of Spain and other countries, and a first American performance of a sonata by Alan Hovhaness, which used Eastern-sounding modes and reiterated figures in his characteristic style. R. S.

CARNEGIE RECITAL HALL

Helura Trio, Jan. 27, A—A finely balanced threesome offered a program of warm spontaneity and technical distinction. Lucille Burnham, piano, Herbert Sorkin, violin, Ray Schweitzer, 'cello, combined forces to present the Mozart E Major Trio, a trio by Mel Powell, and Brahms' B Major Trio. Of these the Brahms was outstanding in stylistic delivery and scope, while the Mozart was clearly etched, and the contemporary Powell opus was played with understanding of its rhythmic brilliance. We shall hope for another hearing of the Helura ensemble soon. M. C.

Carrie Glover, soprano, Jan. 27, E—This attractive young woman, now singing in one of Philadelphia's churches and with various operatic groups, has much to offer in the way of pure enjoyment of song. Her program included a good many numbers that are time-worn, but she sang these with an appeal that won her audience. Emotionally and in an interpretative sense, the soprano was effective. From the point of technical delivery and musical accuracy, there was something to be desired. She sings with a natural flair, but, either through nervousness or a similar cause, Miss Glover did not appear to have been adequately schooled for her New York debut. Perhaps another season will bring the exactitude that her singing gift rates. Classic airs, Schubert lieder, the soprano aria from Menotti's "The Consul," plus a group of English and the inevitable Spirituals completed her list. Wendell Pritchett was at the piano. M. C.

Smetana Quartet with **Paul Doktor,** violist, Feb. 3, A—After a shaky beginning in Schubert's Quartet in E-flat (Op. 125, No. 2), these Czech musicians making their U.S. debut, provided playing that should rank them among the leading chamber ensembles before the public today. The extreme nervousness of the players began to diminish as the second work on the program, Beethoven's Op. 18, No. 4 Quartet, progressed. But it was in the second half of the program, in which they were joined by the excellent violist Paul Doktor, that their playing reached its greatest heights. The work performed was Beethoven's too seldom heard C Major Quintet (Op. 29). Here the group showed its very considerable attainments—an unfailing sense of rhythmic flow, perfect coordination, and the mental powers necessary to make a performance more than the simple instrumental image of the printed page. The entire work was played with a vigor and sonorous beauty that made it little less than an overwhelming experience. Playing of this high order should provide the U. S. musical scene with a most noteworthy addition to the ranks of visiting string quartets. H. G.

OTHER CONCERTS

Jan. 30: **The Griller Quartet** played at the YM-YWHA a program which included Haydn's C Major Quartet, the Quartet No. 5 (1956) of Ernst Bloch, and the A Major Quartet of Mozart.

Jan. 31: **Lucille Blackton,** soprano, was presented in Mason and Hamlin Hall (G. Schirmer Bldg.) in a program of songs in seven languages.

Jan. 28: Encore Artists listed in Carnegie Recital Hall **Maida Sprengling,** soprano, and **Uni Sprengling,** violinist, with **Alan Thomas** at the piano. The singer chose Handel and Mozart airs; the violinist, Brahms and Prokofieff Sonatas. With the composer accompanying, the artists joined in Mr. Thomas' unusual duos for voice and violin. Three Songs by Persichetti, and the "Geistlich' Taglied" by Kaminsky.

Feb. 2: In Carnegie Recital Hall **Margaret Hillis** conducted the Twilight Concert featuring an all-Bach program. On the list were the Sonata in C minor, the Sonata No. 3 in E, and Cantatas 160 and 189. Artists appearing were **Blake Stern,** tenor, **Albert Fuller,** harpsichordist, **Isidore Cohen,** violinist, with **Melvin Kaplan,** oboe, **Martin Orenstein,** flute, and **Loren Berus,** 'cello.

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CINCINNATI

■ Thor Johnson and the Cincinnati Symphony Orchestra entered gaily into the high spirits of the "Suite Provençale" by Milhaud, which opened the 13th pair of subscription concerts (Jan. 25, 26). This is music without philosophical undertones and was negotiated by the orchestra with much surface glitter, as the work requires.

Both the orchestra and conductor were as much heroes in the Prokofieff D Major Violin Concerto as Berl Senofsky, the soloist, himself. Dr. Johnson achieved a remarkable blend between the tutti and solo passages in an extremely sensitive accompaniment. This in no way disparages Mr. Senofsky's superb violinism. With a technique more than equal to any demands, his instrument shimmered with a personal attachment to the concerto and an emotional grasp of its essentials that made of it a masterpiece. Mr. Senofsky is a great violinist. The audience could not get enough of his playing.

After intermission, Thor Johnson offered a massively contrived "Eroica" Symphony in a truly titanic conception —clenched fist held toward the sky and all. Rarely has the Cincinnati Symphony Orchestra sounded better.

The succeeding pair of concerts (Feb. 1, 2) offered the world premiere of Part I of the oratorio "Children of God" by Normand Lockwood, entitled "Am I My Brother's Keeper?" The libretto of the new work owes its inspiration to the emphasis on brotherhood in the history of Berea College in Kentucky. The Biblical text was compiled from the Revised Standard Version as a contribution to the college's centennial celebration by Dr. Clara Chassell Cooper, chairman of the Department of Psychology. Under the joint sponsorship of the National Council of Churches and Berea College, Normand Lockwood was selected as the composer of the oratorio by the council's Commission of Music, of which Thor Johnson was chairman. The move was characterized as "the first step in a long-range plan to bring church values into a formative influence on all music."

Part I, "Am I My Brother's Keeper?", based on selections from the Old Testament, portrays the development of the idea of brotherhood through the concept of the triumph of justice under a God of righteousness; Part II, "Who Is My Neighbor?", based on the New Testament, extends the idea through the teachings of Jesus to its realization under the fatherhood of God. The complete oratorio will be given its premiere at Berea College on May 15 of this year.

"Am I My Brother's Keeper?" is a work of great strength, filled with melodic beauty and reverence. It is lofty in concept and deeply moving in effect. On the debit side may be cited the lack of sustained power and the fact that the oratorio is not always grateful to the soloists. Nevertheless, in this reviewer's opinion, the faint praise, or actual thumbs-down attitude, of the local newspaper critics was totally undeserved. The 100-voice Berea College Oratorio Choir (Rolf Hovey, conductor) carefully trained and attentive to every nuance and detail of diction, did its work well. It was ably supported by the soloists: Marcelle Bolman, soprano, Shirley Delp, contralto, Franklin Bens, tenor, Edgar Keenon, baritone, and the suave, noble artistry of Donald Gramm, bass.

This 14th pair of programs was further set apart by the superb pianism of Gina Bachauer. Few male pianists have the physical stamina and intellectual breadth to cope with the hazards of the Brahms Second Piano Concerto in B-flat. To the masculine attributes of overpowering mastery, Mme. Bachauer added a rhapsodic lyricism, a distinctly feminine color, which proved again the universality of this stupendous product of Brahms' genius. Thor Johnson and the Cincinnati Symphony Orchestra provided a background whose ascent into the heights was as commanding as that of the soloist. LOUIS JOHN JOHNEN

Arthur Judson, manager of the country's leading conductors and former manager of the N. Y. Philharmonic, attended the Jan. 26 program by the Cincinnati Symphony, which featured violinist Berl Senofsky (winner of the Queen Elisabeth of Belgium Contest) in his first Cincinnati appearance. L. to R.: CRAIG HUTCHINSON, *manager of the orchestra;* THOR JOHNSON, *conductor;* MR. JUDSON *and* MR. SENOFSKY.

LOUISVILLE, KY.

■ The month of January brought two subscription concerts of the Louisville Orchestra under Robert Whitney, now in his 20th season with the orchestra. On Jan. 9 we heard the world premiere of Howard Swanson's Concerto for Orchestra, a Louisville Orchestra commission. One of the weakest works in that series, somewhat in the style of folk music, its lack of substance could not be hidden by the use of a ragtime tune nor by the skilled but uneven orchestration. (Did I hear a few bars of luscious *Rosenkavalier* reminiscences?) The charm of Schubert's Fifth Symphony (B-flat) was not fully realized, due to some flaws in precision. Yet, fortunately, these minor deficiencies remained isolated occurrences; they were made good later in the program, especially in the final number, Ravel's "Rapsodie Espagnole"; here Robert Whitney and the orchestra were in perfect accord. Mieczyslaw Horszowski was the soloist in Beethoven's Piano Concerto No. 1, and he played it, in spite of a few technical flaws, with grandeur, warmth, vigor, and beauty throughout.

The musical center and the climax of the second January concert (Jan. 30) was Bach's D Minor Concerto for two violins played by Sidney Harth and his wife, Teresa Testa Harth. United in style, shunning exaggeration toward dryness as well as towards romantic sweetening, the art-

ists accomplished a perfect blending of the two solo voices, but still maintained their individualities. It was a beautiful performance to which Robert Whitney supplied the orchestral background. Prolonged fervent ovations expressed the satisfaction of the audience. After the intermission, Sidney Harth, the orchestra's concertmaster, exhibited his musicianship and technical skill in Paganini-Wilhelmj's Violin Concerto in D Major (Op. 6); it was not only violin pyrotechnics at their best, but also the interpretation of a genuinely musical artist. The audience, of course, liked it and cheered. The novelty of the evening, Alfonso Letelier's "Aculeo" Suite for orchestra, commissioned by the Louisville Orchestra, is program music. If one expected, from the title of the work and of its two movements—the composer calls them "tempi," and named them "Horcon de Piedra" and "El Lago"—and from the composer's notes, to hear exotic music, one was in for a disappointment. The musical language is moderately modern, the orchestration colorful, at times too heavy; the structure bespeaks the author's craftsmanship. A transparent fugue in the first movement is framed by slow, occasionally majestic parts; the second movement creates an atmosphere resembling somewhat the first part of the third act of *Tristan*, yet with entirely different means, then rises to a short, almost violent, climax that ends in peaceful reconciliation. Though only twenty minutes long, the contents do not seem to justify the length. The composer shared the applause with Mr. Whitney. Beethoven's Eighth Symphony brought the evening to an enjoyable ending.

HANS F. KUPPENHEIM

BOSTON

■ The latest tempest in the Hub's musical bean-pot concerns Charles Munch as a program-maker. This is only the latest of a series of minor controversies which have ruffled, if not agitated, the normally calm waters of the Back Bay. For two or three years the critic of the recently suspended *Boston Post* sniped quite persistently at the Boston Symphony Orchestra's conductor. Supported silently, if not openly, by a clique of younger Boston composers and musicians, this critic made it obvious that he liked very little, if anything, that Mr. Munch did. Although some irritation was expressed from time to time by persons close to the chief target, on the whole the critic might well have been shooting into a vacuum, for all the notice that his attacks evoked.

A running battle which broke into the "Letters to the Editor" department of several newspapers dealt with contemoprary music on symphony programs. Led by a person who apparently hates any music composed in the last fifty years, the conservative faction agitated for a strict "Three B" diet, claiming that all modern music was nothing but ugly cacophony and that if it had to be played at all it should be placed at the end of programs so that those who didn't want to hear it could leave without missing something really good. This attitude was not treated with silence, and the exchanges waxed fast and sometimes furious between those who wanted to hear music of our time and those who didn't. As for Munch and the orchestra they went their way unconcerned. Mr. Munch kept right on programming new works just as did his predecessor, Serge Koussevitzky.

This season's controversy is perhaps the most serious, since it involves one of the most respected critics in this area. To put the matter in a nutshell, profound dissatisfaction has been expressed with the content of Mr. Munch's programs. According to this point of view, the conductor has left undone the things he ought to have done and has not done the things he ought to have done.

We suppose that no one is perfect and that everyone has his peculiar likes and dislikes. Just for the record, this correspondent believes that Munch is an inspired and inspiring conductor. He undoubtedly has his limitations, as did Toscanini, and he has his prejudices, as do most of us. The fact that he does not program works which he feels are incompatible to him is, if anything, to his credit. He himself must identify himself with a work before he can project it convincingly. He leaves to guest conductors and to his associate conductor, Richard Burgin, the output of Sibelius and those other composers he does not regularly perform.

Granting certain omissions and noting that guest conductors do fill the gaps, this correspondent finds little about which to complain. Taking some of the last programs, Munch listed the premiere of an interesting and invigorating Symphony No. 1 in E-flat by the young American composer Leo Smit for the 14th pair of concerts, Feb. 1, 2. The same program contained a stunning performance of the Prokofieff Concerto No. 2, with Nicole Henriot as soloist. This early Prokofieff had not been done here since its Boston premiere in 1930, although it was played once, in 1951, at Tanglewood. The Prokofieff Suite from "Romeo and Juliet" closed a program which pleased the public and this reviewer very much indeed.

The previous week Munch listed a world premiere, that of the Walton Violoncello Concerto with Gregor Piatigorsky as soloist. The Concerto is a worthy addition to the cello's repertoire and certainly it was worth the attention of public and players alike. This program opened with the pleasant if not overly significant Fantasy for Orchestra, "A Trip to Nahant," by Randall Thompson (Nahant being a resort town on Boston's North Shore). In any event this was an interesting piece of music to hear for the first time in Boston. We suppose no person would quarrel with the Beethoven Fourth which closed this concert.

And to mention a few other programs: Pierre Monteux conducted the Stravinsky "Pulcinella" Suite, the first BSO performance of the instrumental excerpts from Debussy's *Pelleas and Melisande*, and the Elgar "Enigma" Variations (Jan. 18-19). One week before, Burgin conducted short works by Bach, Honegger, Debussy, and Ravel, and, as *pièce de résistance*, a fine performance of Mahler's Symphony No. 4, with Nancy Carr singing the soprano solos in excellent voice and fine style. And what's wrong with the 10th pair list of Vaughan Williams' Fantasia on a Theme by Thomas Tallis, Beethoven's Fifth, and the Shostakovitch Fifth?

Taking it all in all, this correspondent is well satisfied with the mingling of old and new, with the premieres and with the general balance. There are just so many works that can be played in any one season.

We wonder what some of our critics would have done with Toscanini's far more limited range of programming. In any event you can't please everybody, particularly in Boston.

JULES WOLFFERS

DALLAS

■ Claudio Arrau, flawless as usual, performed the Brahms D Minor Piano Concerto with the Dallas Symphony on Jan. 14. He afforded a masterful

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exhibition of how to correctly relate the various aspects of a complex work. The program was by no means a model one. It opened with Peter Mennin's Symphony No. 5, a work commissioned for the Dallas Symphony season of 1949-50, followed by the Mozart Symphony No. 40 in G Minor. The audience was thoroughly disposed to enjoy the Mennin work, a beautiful piece of music, but found difficulty in wresting it out of the grim and earnest grip of the conductor and orchestra. Except for the last movement, the Mozart betrayed little sparkle.

Homage to the memory of Arturo Toscanini was paid in a Jan. 21 performance of the Verdi Requiem. Frances Yeend made an eleventh-hour substitution for soloist Lucine Amara, taken ill during rehearsal. Other soloists were Nan Merriman, Jon Crain, and Mack Harrell. The 150-voice North Texas State College Grand Chorus was secure and alert despite its size. Competently conducted by Walter Hendl, the performance was characterized by a rough-hewn quality, and distinguished by the outstanding contributions of Merriman and Harrell.

Originally planned to consist of but the Schubert Symphony No. 5 and the Mahler Symphony No. 5, the Dallas Symphony's program of Jan. 28 was changed at the last minute due to the illness of one of its most distinguished members, F. J. Kaderabek, principal trumpeter. The result was a somewhat under-rehearsed and botched melange (orally annotated by Conductor Walter Hendl from the stage) of the Schubert aforementioned, the Overture to Mozart's *The Magic Flute,* an arrangement of the Scherzo from Mendelssohn's Octet, and the Tchaikovsky Sixth.

The Dallas Symphony's next effort, on Feb. 4, also was essentially a collection of oddments. Frances Yeend, filling a regular engagement this time, sang excerpts from Berg's *Wozzeck* and Strauss' *Elektra.* The orchestra played the "Dance of the Seven Veils" from *Salome,* gave a substandard reading of "Don Juan," and, strangely enough, performed the Mozart "Prague" Symphony with a competency and spirit second to nothing this season.

DR. JACK FREDERICK KILPATRICK

CHICAGO

■ Bruno Walter returned (Jan. 17) to Orchestra Hall, at its reopening following recent repairs. From his heartfelt playing of the "Coriolanus" Overture (which he dedicated to Toscanini), a noble and lyrical performance of Beethoven's Fourth Symphony, and a spacious and strong Mahler First, we were able to realize the full brilliance of our orchestra's brass and wind choirs as well as the depth and warmth of the strings.

The following week Brahms' Requiem was performed at the three subscription concerts, together with Beethoven's Overture to "The Creatures of Prometheus" and Mozart's early Symphony in G Minor (K. 183). Participating in the performance were the well-trained Northwestern University Choral Union (William Ballard, Director) and soloists Brunetta Mazzolini, whose exquisite soprano had just the right quality, and William Warfield, who, though not in top form vocally, made his understanding interpretation of the text an impressive part of the performance.

Sir Thomas Beecham, making his long overdue and most welcome first appearance as guest conductor of the Chicago Symphony, chose for the first concert of his two-week engagement here, some of his characteristic specialties—Haydn's Symphony No. 97 and the Handel-Beecham "The Great Elopement" Suite. This spirited music was altogether engaging. The Suite's first performance here invites many more hearings.

After intermission, Sir Thomas gave us his version of the Brahms Third Symphony. The performance, though often eloquent and stirring, lacked the over-all sweep (due to unaccustomed tempi, at times too slow) to make it memorable. But Sir Thomas trumphed as he brought the concert to a dramatic and exciting close with Berlioz' "Trojan March," and again at his final concert, after extraordinary performances of Mozart's Symphony No. 39 (K. 543), the Schubert C Major, and Dvorak's symphonic poem "The Golden Spinning Wheel." Salvos from the audience bade *au revoir* to the distinguished and captivating Sir Thomas.

The first of two Saturday Evening concerts given by the Chicago Symphony Orchestra during the month of February, presented an all-Polish program sponsored by the Polish Arts Club, and conducted by John Weicher. Wanda Paul was soloist in Paderewski's Polish Fantasy for Piano and Orchestra, a work which she was particularly well equipped to interpret. With her inherent temperament and big technic, the artist performed with fiery brilliance. The large audience recalled her to the stage many times.

The Feb. 9 concert had Thomas Sherman as guest conductor of the Chicago Symphony with Francesca Bernasconi as soloist. Both Mr. Sherman and the 13-year-old pianist were making their first Chicago appearance on this occasion. It was a pleasure to hear this remarkably gifted young Italian girl play the Beethoven C Major Concerto (No. 1) with such musical refinement, rhythmical perfection and mature understanding. She made a decided success in her first performance here and won a new audience that will heartily welcome return appearances.

The poised and personable Mr. Sherman evidenced his musicianship

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and seasoned experience as conductor throughout his readings of Tchaikovsky's Suite No. 3 and Beethoven's Second Symphony. But the chic maestro did not seem entirely at home with the orchestra and was overanxious in his cueing for effects. Thus, the performances were rather undistinguished.

As guest conductor engagements were concluded and Fritz Reiner returned from his midwinter vacation to take over the season's remaining concerts, it was announced that Bruno Walter (who had earlier said he would limit future engagements to "special occasions") will open the Chicago Symphony Orchestra's 67th season on Oct. 10 and 11, at Reiner's invitation. The Beethoven Ninth will be presented on this occasion. Other conductors engaged for guest appearances next season are Leopold Stokowski and Carlo Maria Giulini.

■ The Festival Quartet—Victor Babin, piano, Szymon Goldberg, violin, William Primrose, viola, and Nikolai Graudan, cello—made an auspicious debut here in Orchestra Hall recently. In the opening Mozart Piano Quartet in G Minor, Mr. Babin dominated the performance, with the other artists seemingly satisfied to have their strings serve as accompanying instruments. But in the exquisitely performed Schumann Quartet in E-flat Major, and again in the Brahms G Minor, the four virtuosi established themselves among the finest small ensembles on the concert stage today.

Further concerts of importance given within the past fortnight, were presented by The Chicago Chamber Orchestra (Dieter Kober, conductor), featuring Rudolph Ganz as soloist in Haydn's Concerto No. 1 for Piano and Orchestra, and containing Handel's Concerto Grosso (Op. 3, No. 2), Mozart's Violin Concerto No. 4 with Bertram Greenspan, soloist, and John La Montaine's Concerto for String Orchestra; Contemporary Concerts Inc. with the Fine Arts Quartet heard in a first Chicago performance of Elliot Carter's Quartet written in 1951, Piston's Quartet No. 1, and the Prokofieff G Major; Chicago Chapter of I.S.C.M. in a Music for String Trio concert with Edward Mumm, violin, Harold Kupper, viola, and Harry Sturm, cello, playing works of Martinu, Berkeley, Schimmerling, and Hindemith; and the Benefit for International House Association presenting Etta Moten in an autobiography and travelogue in music and conversation entitled, "An Evening With Etta Moten."

■ The 500 or so who turned out to celebrate with Rudolph Ganz his 80th birthday, at a dinner party given in the Gold Room of the Congress Hotel, Feb. 13, demonstrated the esteem and affection in which this celebrated musician is held. With Norman Ross as master of ceremonies, and Marais and Miranda to set off the occasion delightfully, William Schuman, President of Juilliard School of Music, delivered a splendid address, "America's Music," in which the noted composer showed Ganz to be a pioneer in introducing new music, and an educator whose influence has helped to raise the academic standards of music conservatories.

BETTY ALLEN, *whose name soared to the star roster this season, rehearses with* HENRY DENECKE *for a solo appearance with the Cedar Rapids Symphony in late January. The young mezzo-soprano, whose appearances in Europe, the Caribbean, and in New York's Town Hall have brought her extraordinary acclaim, is currently on a tour of the U. S.*

Other features of the program were contributed by Robert Strozier, Dean of Students of the University of Chicago, who spoke on "Rudolph Ganz, Eminent Chicagoan," pointing up various, invaluable contributions made by Ganz both personally and professionally; and by Mrs. John V. Spachner, National Co-chairman, with Mr. William Steinway, of the Rudolph Ganz Recital Hall Fund. Mrs. Spachner reported that with proceeds of the dinner given to the Fund, $72,000 of the $75,000 goal had been raised for the restoration of the old Sullivan Banqueting Hall on the seventh floor of the Auditorium Building, to be dedicated to Mr. Ganz on his birthday, Feb. 24 and to be named The Rudolph Ganz Recital Hall.

DOSHA DOWDY and RENÉ DEVRIES

WASHINGTON, D. C.

■ On the Capital's music scene two significant and eagerly awaited debuts have taken place within recent weeks. In each case the importance of the event hinged as much upon its future implication as upon the immediate achievement.

The Washington Ballet Guild chose for its premiere a full-length performance of "Cinderella." This perennial favorite among nursery tales has been engagingly choreographed by Lisa Gardiner and Mary Day, artistic directors of the Guild, to music by Mozart, most of it from among his less frequently performed works. The National Symphony Orchestra under Dr. Howard Mitchell gave superb support to the dancers, all of whom were from local studios. Marcia Barrett as the heroine and Robert Davis as her prince displayed talent and technique of consistently high caliber. Miss Day in the role of the stepmother and Robert Fabik as the prime minister communicated a humorous touch to the story. The corps de ballet went through their steps in well-drilled fashion, although, as is to be expected from a student group, the effort was at times less than professional. The costuming was dazzling—in fact it is difficult to conceive of any possible improvement in this aspect of the performance. The event was well received by audience and critics, leaving ballet fans here with a well justified hope that affairs are looking up for them.

■ The debut of Washington's newly formed Opera Society was splashier and musically more significant than that of the Ballet Guild, if comparison between the two is appropriate. The Society chose as its vehicle Mozart's comic opera *The Abduction from the Seraglio*. This work has won its rightful place in the repertoire only in recent years. Perhaps the superhuman demands on the singers, particularly in the case of the leading soprano, account for the relatively few performances of this melodious fantasy.

Ellen Faull brought to the role of Constanza a superb Mozartean quality. If at times her voice could not quite negotiate the fiendish leaps and coloratura passages which are the despair of sopranos who tackle this part, the inadequacy is entirely pardonable. Sylvia Stahlman, as Blonde, was the unheralded surprise hit of the cast. She has an unerringly flexible voice of power and wide range. What is more, she has stage appearance and acting ability to match her voice. Unless this observer is far off

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base, we are due to hear fine things of Miss Stahlman in days to come. John McCollum made a very convincing and vocally effective Belmonte, while Richard Humphrey projected comic malevolence into the role of Osmin, keeper of the Pasha's harem. The production was under the skillful direction of Paul Callaway.

■ For years Washingtonians and those who visit our city have deplored the fact that there is no first rate auditorium for the presentation of concerts and adequately staged opera and ballet. Until recently this situation was like the weather—everyone talked about it but no one did anything. In the last session of Congress, however, a commission was appointed to study the situation and to make recommendations for a site and facilities to be constructed on it. This commission has recently submitted its report and the town is alive with speculation as to future developments. Three possible sites have been suggested, but there are serious obstacles in the acquisition of each of them. The facilities envisioned by the commission would cost in excess of $30 million currently, and in these days of persistent inflation, it's anyone's guess what the cost would be by the time construction is authorized. There is one further complication. Just where is the $30 million or so coming from? The dream of a superb cultural center in the nation's capital is still far from realization, but it can be hoped that the report of the commission has brought it one step closer.

■ Just once in every four years Washington has an Inaugural Concert. Leading artists of the world vie with one another for bids to perform in this unique musical event. With such a ready-made opportunity it seems inconceivable that something of solid worth should fail to emerge. Yet the history of inaugural concerts is a series of poorly programmed musical *mélanges*. Unhappily, 1957 was no exception. There was no complaint with the performances, but the program bore all the earmarks of a series of compromises designed to please everyone, but inevitably resulting in general dissatisfaction.

After a fine rendition of "The Star Spangled Banner" by Peter Palmer, star of *Li'l Abner*, the National Symphony under Howard Mitchell played Damrosch's arrangement of Bach's "A Mighty Fortress." This was followed by Lily Pons singing "Lo, Hear the Gentle Lark" and the Bell Song from *Lakme*. Next came a violinist new to Washington audiences, Ivry Gitlis, who made an unimpressive debut playing the Saint-Saens "Introduction and Rondo Capriccioso." There followed the world premiere of a work by a first-rate American composer, Morton Gould. The appearance on the program of his "Declaration" held hope of saving the concert from utter banality. Unfortunately the hope was only partially realized. "Declaration" is a narration dealing with the events leading up to the Declaration of Independence. The text is theatrical and at times borders on the ridiculous. As for Gould's score, although interestingly constructed, it reminds one of high class television or film music rather than of solid concert fare.

After the intermission, the proceedings were taken over by Ethel Merman and Fred Waring. Although they performed most competently and to the evident satisfaction of the audience, it is a sad commentary that the most dignified and serious of the official inaugural entertainments should consist of such ingredients.

GORDON NORDLINGER, JR.

LOS ANGELES

■ The main topic of conversation in Los Angeles music circles these days has been "Will he stay? Will he come back for a longer period next year?" "He," of course, is Eduard van Beinum, who will complete eight weeks of conducting and musical directing for the Los Angeles Philharmonic Orchestra on Feb. 21 and 22. Shortly thereafter, he will return to Amsterdam to complete his 25th season with the Concertgebouw Orchestra. Speculations concerning van Beinum's return have now been brought to a halt with the announcement that he will definitely open the season in November and stay on at least through January.

Both press and public have given van Beinum a warm reception, with big audiences to greet every trip he makes to the podium. Everyone expected him to be competent; the biggest surprise is his vitality and temperament, appropriately adjusted to music of varying styles. First off, he has shown an unusual capacity to endow somewhat shopworn orchestral works with fresh insight without violating either score or style. Best examples: the Franck D Minor Symphony, the Tchaikovsky "Pathetique," the Mendelssohn "Italian."

Twentieth-century scores—the Bartok Violin Concerto, Willem Pijper's Third Symphony, Walter Piston's Second, for example—have been genuinely assimilated, and showed a considered understanding bordering on enthusiasm. I found van Beinum's Debussy too much out of focus; too "impressionist," if that were possible. But this had to be swallowed a bit when his Rapsodie Espagnole (Ravel) came off as one of the best. When someone told me that van Beinum's mother was Basque, from the Pyrenees, all was explained.

Tossy Spivakovsky's electrifying reading of the Bartok Concerto reminded me of the descriptions of the young Paganini, "whose bow drew sparks." Here, as with talented John Browning and the Beethoven Fourth Piano Concerto, van Beinum demonstrated his understanding of the subtle balances in accompanying. In the case of Browning, one could feel his concern and encouragement for the young pianist.

■ Alice Ehlers substituted at the last minute for Ralph Kirkpatrick on the January 30th concert of the Music Guild series. Hearing a harpsichord in the Wilshire Ebell Theater poses the same listening problems as a Segovia concert: the sound is small, but when one listens acutely, the span from piano to forte is every bit as satisfying.

Bach's Chromatic Fantasy and Fugue, a Couperin Suite and Baroque concerted works with violinist Eudice Shapiro, flutist, Arthur Gleghorn, and assisting artists, again showed Dr. Ehlers to be one who knows all there is to know about Baroque style without being self-conscious about it. She still makes warm-hearted music without indulging in 19th-century extravagances.

■ On Feb. 4, those who attended the Monday Evening Concert sponsored by the Southern California Chamber Music Society heard as wide a gamut of styles as could be heard almost anywhere. Robert Craft conducted the third lesson from Couperin's "Tenebrae," with soloists, small chorus, and small instrumental ensemble to open the program. Then after two viola duos by W. F. Bach and the elder (J.S.) Bach's 152nd Cantata, the Hollywood Saxophone Quartet came on to substitute for another group of winds. After a rather dull French quartet for saxophones, they called in double bass and drums, swung into some very good paper jazz, with settings of such standards as "I can't give you anything but love, baby." They played well, though the arrangements were neither "progressive," nor did they allow for soloistic improvisation.

Most interesting: to hear the incredible stylistic likeness between the unremitting iteration in the Bach cantata and the jazz pieces. Here the likeness stops, however, for the jazz uses the conventional parallel harmonic idiom without a genuine bass or much contrast. Needless to say, the Bach didn't suffer by comparison.

But it reminded this listener of something else: no style of music is good or bad in itself, no more is any instrument. Give me creativity and craft and I'll cheerfully listen to it in any idiom, or for any combination of performing media.

RAYMOND KENDALL

CLEVELAND

■ In two special programs the genius of Artur Rubinstein shone in brilliance and splendor. He regaled his two overflow audiences with four concertos: Saint-Saens' G Minor, the Beethoven "Emperor," the Schumann, and the Tchaikovsky. With George Szell in harmonious accord, these two evenings were unforgettable. A third evening could easily have been sold out. The purely orchestral contributions were Mozart's "Jupiter" and Richard Strauss' "Don Juan," delivered in Mr. Szell's finest vein. It is significant that the Cleveland Orchestra on its six-week European tour this spring has asked this great pianist to appear as its soloist in Warsaw. This city, Mr. Rubinstein's birthplace, has not heard its famous son for 20 years! It should be a more than festive occasion! On this tour through twelve European countries the orchestra will be conducted by Mr. Szell and Associate Conductor Robert Shaw, who has made an enviable reputation by his numerous conductorial appearances with the orchestra throughout this season.

The last pair of concerts of the month was distinguished by the world premiere of Victor Babin's Second Concerto for Two Pianos, performed by the composer himself and his wife Vitya Vronsky. Indeed, they could not have found a more sympathetic collaborator than Mr. Szell, who delved into the work with all the meticulous know-how of an erudite musician. Obviously, Mr. Babin felt an urgent need of raw material for their excellent two-piano programs. This music is ideally suited to the talents of these fine artists. The new Concerto is written in easily comprehensible terms and is quite effective. There is no deliberate modernism, rather an adherence to classic traditions that most certainly played their part in bringing to fruition the considerable talents of these artists. It seems that the portion allotted to the orchestra is the basic foundation of the concerto; the piano parts are more conventional and in a manner complimentary to rather than dominating the composition. The pianos abound in presto octave passages and numerous Czerny-like runs. There is abundant contrast in its four movements. The two artists played with finesse and accuracy. In the Mozart Concerto this fine piano team displayed its artistry exquisitely.

In addition to sponsoring a world premiere, there were other factors to make this concert unique inasmuch as George Szell leaned heavily on the modern or contempoprary literature, for him a rather unusual proceeding to date. The Bartok Concerto for Orchestra, still bewildering and strangely crass despite its evident significance, was the opening number; Ravel's "Daphnis et Chloe" (Second Suite) was the exciting finis to a stimulating evening of music.

Concertmaster Josef Gingold was the soloist in a finely wrought performance of the Mendelssohn Concerto at the Sunday Twilight Concert, expertly conducted by Robert Shaw. Beethoven's "Leonore" Overture No. 3 and a glowing Fifth Symphony of Tchaikovsky rounded out the program.

An impressive number of composers have been commissioned by the Cleveland Orchestra to compopse works for the orchestra's 40th Anniversary Season, 1957-58. They are: Peter Mennin, Alvin Etler, Howard Hanson, Paul Creston, Robert Moevs (United States); Boris Blacher (West Germany); and Bohuslav Martinu (Czech, now living in the U. S.). On its European tour the Cleveland Orchestra is planning to present at least one American composition on each program.

■ Before embarking upon its two-week Eastern tour the Cleveland Orchestra, under the baton of George Szell, was heard in a program opening with the world premiere of Martinu's descriptive Fantasy culled from the frescoes of Piero Della Francesca. Even at a first hearing, the three-movement work conveys a decidedly favorable impression. While its classic vein is indisputable, it offers sufficient proof that the composer is well aware of today's trend towards unconventional harmonies. One could not dispel reminders of Hindemith's "Mathis der Maler," the work which may possibly have served as a model idea for the composition. On this occasion Henryk Szeryng was heard in a fine performance of the Brahms Violin Concerto in his Cleveland debut.

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THE INTERNATIONAL SCENE

Two German choruses arrive at New York's Internationa' Airport on the same day: (left) The 24-voice VIENNA ACADEMY CHORUS *for a tour of 20 states and Canada; and The 35-voice* OBERNKIRCHEN JUNIOR CHOIR *on their third U. S. tour.*

MILAN

■ La Scala's "Cartellone" attracted a huge, brilliant, and resplendent audience for the premiere of Poulenc's opera *Dialogues of the Carmelites,* based on a drama of Georges Bernanos. It was an international gathering, with Sultan Mohamet and Queen Elisabeth of Belgium among those present. During intermissions, there was no end of discussions in foreign languages, especially in French. Many Frenchmen had come over the border for the gala night of one of their own leading musicians. That this thoroughly French event took place on an Italian stage might be ascribed to the fact that the publishing house Ricordi & Co. had commissioned the composer to write a full-length opera and had drawn his attention to the play of his countryman, one often performed and greatly appreciated in Italy.

The tale, as told in Poulenc's libretto, was presented here in its fourth version. It appeared originally in a German novel by Gertrud von Le Fort, *The Last on the Scaffold;* later as an adaptation for the cinema by Father R. L. Bruckberger (the film has never been realized, however); Bernanos, in sensitive form and intensely poetic language, recounts the tragic fate of a Carmelite convent whose nuns, vowed to silence, seclusion, and prayer, were brutally expelled by the forces of the French Revolution and subsequently martyred by the guillotine at Compiegne in 1789, a self-immolation to which they submitted for the sake of their never disavowed faith. Poulenc has drawn on all these sources. While treating the poet's diction with the greatest respect, he has succeeded in constructing a libretto that lends itself best to musical elaboration.

The text of his first full-scale work seems to have aroused in him an ecstatic feeling of dedication to a creed. His patron saints, to whom the score of the "Dialogues" is dedicated, are Verdi, Moussorgsky, and Monteverdi. He also professes an allegiance to the memory of Debussy. The influences of these masters is evident in his music, yet do not impair its originality. Rejecting the concepts of atonality, dodecaphony, and "series," his writing is purely tonal, deeply felt in the arias, dictionally clear, and orchestrally masterful. It is essentially French music, but infiltrated with the love of Italian vocal art. The influence of Monteverdi is most marked in the melodious construction of the arias, Moussorgsky in the massive rhythms of a few forceful ensembles. Now and then a "cantabile" proves that the operatic verve of Puccini is not unknown to Poulenc. The big choral pieces are built up in an archaic, modal style. The last scene of the opera, the march of the nuns to the invisible scaffold, when one condemned woman after the other disappears while the hollow fall of the fatal axe regularly interrupts their final chant, "Salve Regina," is to be numbered among the most impressive finales of all contemporary opera. Nowadays, it would seem to require more courage to write a simple period of eight measures in unadulterated, classic A Minor, like the beautiful introduction to the second act (reminiscent of Bach's choral preludes), than to produce music inspired by and drawn from electronic machinery and adjusted on bits of tape glued together.

La Scala had assembled the cream of its singers for this great event. Especially remarkable was the unwilling and lugubrious agony of the Prioress, interpreted by Gianna Pederzini. Among the conventuals, the portraits of the tormented novice Bianca by Virginia Zeani, of the spiritually superior Mother Maria della Incarnazione by Giliola Frazzoni, and of the youngest sister Costanza by Eugenia Ratti deserved particular praise. The less important male roles were excellently represented by Scipio Colombo (the Father), Nicola Filacuridi (the Brother), and Alvidi Misciano (the Priest). Nino Sanzogno conducted with skill and devotion, although one could have imagined that a more dynamic leader might have realized greater resplendence from the score. Special approval was awarded to the staging of the complicated work by Margarita Wallman, formerly a renowned choreographer and now one of the most active and competent stage directors of La Scala. Together with the gifted designer, Georges Wakhevitch, she solved the problems of continually changing scenes—12 scenes and 5 interludes—with an admirable solution which assured a steady flow of action. She also interceded in favor of mass scenes of the turbulent revolutionaries, rather neglected by the composer for the more intimate aspects of the drama. The audience was enthusiastic; more than fifteen curtain calls were counted for the composer, who was in attendance, and the performing artists. It was one of La Scala's great nights. GISELLA SELDEN-GOTH

ROME

■ The finest production so far this season (and, in fact, a remarkable one for *any* season) at Rome's Teatro dell' Opera was the revival of Verdi's *Simon Boccanegra,* with Tito Gobbi in the title role. Though Gobbi has some-

times been criticized for a certain dry quality in his voice, he seems, to me, to turn even his defects into advantages by the dynamic and well-thought-out interpretation he unfailingly gives, especially in Verdi. His Simon was, in a word, electrifying; one felt that there was not a word of the libretto, not a note of the score that Gobbi had not thought about and had not felt. From the youthful corsair of the Prologue, he became the care-worn, heart-sick Doge of the story, and his death —surely one of Verdi's most moving pages for baritone—was sung to perfection and acted with rare measure and taste.

Simon Boccanegra is a dark opera —a man's opera, one might almost say —and Gobbi's antagonist was Boris Christoff, who made of Fiesco a human, if implacable figure. Christoff, too, was in top form, and "Il lacerato spirito" was a model of musicality. The other baritone role, that of the insidious Paolo, was assigned to Walter Monachesi, who sang and acted it with real understanding. The ill-starred young lovers (though not so *very* ill-starred, since for them things end happily) were Marcella Pobbe, one of Italy's promising younger sopranos, and a young tenor Umberto Borso', who caused considerable favorable comment last year when he substituted for Del Monaco in *Andrea Chenier* with Tebaldi. Borso' was unable to get everything out of his big number in the Second Act, but the rest of the time he was suitably heroic, and his voice has a fine ring to it, even if it has not yet become a really flexible instrument. Marcella Pobbe was a touching Amelia, singing with fervor and suppleness, and acting with laudable grace.

The conducting of Gianandrea Gavazzeni—whom I was hearing for the first time this season—was surer and more pliant than ever. At the same time, he missed none of the Verdian passion that abounds in the score; and he succeeded in fusing the whole opera, which is in fact a not-always-blended anthology of Verdi's various styles.

After this splendid *Boccanegra,* the Teatro dell' Opera played host to a foreign group—not a company, but some singers assembled from various places to perform Mozart's *Seraglio* in German. The Hungarian conductor László Somogyi created some of the most erratic tempi I have ever heard, and it was obvious that the singers often had trouble figuring out just what the Maestro had in mind. Ernst Haeflinger gave every indication that he could sing a lovely Belmonte, but he wasn't allowed to do so, thanks to the dirge-like pace at which all his music was taken. The other singers were even less successful than he. The Osmin of Endre Von Koreh was plain vulgar, and though this singer has a big voice, it is unsteady and unpleasing. The American soprano Marilyn Tyler, performing despite a bad case of laryngitis, revealed a sureness of intonation and thorough musicianship. At times, too, her voice sounded lovely and lyrical (especially after the First Act); at other times, it was clear that she was singing under a strain. Emmy Loose, the Viennese veteran, was a Blondchen completely at her ease. But the feeling one had after this performance was that the *Seraglio* is —like *Falstaff*—one of those operas that it is pointless to stage unless they can be staged with something close to perfection. WILLIAM WEAVER

VIENNA

■ For the first time, the director of the opera, Karajan, remained for some time in Vienna. He did not conduct at the opera, which he will not do until April, but his presence was felt in the addition of more expensive singers and guest performances now offered in Vienna to placate dissatisfied audiences. Birgit Nillson sang several times Isolde, Salome, Donna Anna, and Fidelio. Heroic Ludwig Suthaus also appeared as guest. Greindl bestows dignity upon his bass parts, and Neidlinger and Fischer-Dieskau exchange in the leading baritone roles. Fischer-Dieskau, until now known only as a singer of lieder to the Vienna public and very much admired, had extraordinary success as Jochanaan and Wolfram. Schoeffler is in Vienna, Hotter gave guest performances, and several times one could hear the two great rivals in the same performance in different parts. In February, Victoria de los Angeles will be heard as a guest, and Renata Tebaldi has just been signed up for the coming season. A young American tenor, Eugene Tobin, at present under contract in Stuttgart, had great success as Radames.

From the point of view of casting there is less reason for dissatisfaction. But the level of the performances was raised by only a small degree. The conductors are an impediment. Crude on the one hand, and boring on the other, they interfere with the very best singing cast.

Karajan conducted another concert in the Karajan cycle, but instead of the program originally planned, he gave at the last minute the first half of the concert to the Chorusmaster, who conducted a cantata and programmed for the second half Bruckner's Fifth Symphony. The reason for this apparently unexplainable action was that Knappertsbusch conducted, a week later—as was known for almost a half year already—the same symphony at the Philharmonic subscription concert. The comparison asked for by Karajan was not favorable to him. The Knappertsbusch performance revelled in the romantic warmth and religious devotion of Bruckner, while Karajan exaggerated tempi, and a rather hectic artificial ecstasy replaced the original content of the work.

■ In concert life, an interesting but regrettable development is taking place. While the Musikverein has, in Karajan, a big drawing power for certain audiences, the Konzerthaus apparently wants to establish an "anti-Karajan." Contractual agreements with a really great conductor like Otto Klemperer are simply not kept by the Konzerthaus. Just now the 27-year-old Lorin Maazel, who is American by birth and lives in Italy, was engaged for the opening of the Music Festival in June and for not less than four concerts during the next season. Artistic reasons cannot have decided this engagement, for Maazel conducts with a moderate amount of knowledge and mediocre taste. But his appearance as well as his visual countenance on the stage resemble Karajan's. Such irrelevancies determine the success of a conductor today among Viennese women of a certain social stratum. There is no doubt the battle of the ambitious Maazel against the arrived Karajan will call for a discussion. But the question arises: what has all this to do with music? DR. ERICH JANTSCH

Two soprano stars arrive for U.S. engagements: (above) RENATA TEBALDI *for "Met" appearances in* Tosca, Traviata, *and* Bohème; MARIA STADER *for the solo part in Mahler's Second Symphony with the N.Y. Philharmonic under Bruno Walter.*

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BERLIN

■ The end of January was marked by the tenth anniversary of the former RIAS—now the Radio Symphony Orchestra Berlin. This orchestra, sometimes lamented as defunct by American magazines, is now more alive than it has ever been. Berlin papers are full of stuff about this "other orchestra which did not wish to die," to quote one of the favorite headlines—referring, of course, to the somewhat similar fate of the NBC Orchestra.

Indeed, when RIAS-Berlin, the American-sponsored West Berlin municipal radio station (RIAS means Radio in the American Sector), declared in 1953 that it would not renew the contract with the orchestra which had been assembled originally for broadcasts, but had grown, thanks to the terrific drive of its ambitious chief conductor Ferenc Fricsay, into a symphony orchestra second only to the Philharmoniker, the outlook was anything but rosy. Of course, the American staff of RIAS expected at that time that the newly established only German radio station of West Berlin, Radio Free Berlin, would take care of the orchestra. With its very small budget (as all German radio stations, Radio Free Berlin is financed exclusively through the money which the individual listener has to pay monthly as a fee for his set) this proved impossible, however.

The following lean years were even harder, as many alluring offers came from East Berlin and East German authorities, for individual musicians as well as for the whole orchestra. They were rejected, in spite of financial insecurity and complete uncertanty about the future. The orchestra lost its chief conductor, but it did not disband. Instead it started to hire itself to the two West Berlin radio stations (for tape recordings), to the West Berlin choruses, to the West Berlin Senate, to the record and movie industry, and continued its seasonal schedule of subscription concerts with out-of-the-way programs.

After this necessarily somewhat shaky intermezzo, the all-important situation of the orchestra is now more secure. Of the $400,000 budget, 85% is covered through fixed contracts with RIAS, Radio Free Berlin, Deutsche Grammophon, and through subscription concerts. This is a higher percentage than any other leading German orchestra has to raise through actual playing. The rest is supplied by subsidies, granted in equal parts by the West Berlin Senate and the West German Federal Government. While it has not yet been possible to find a first-class conductor willing to accept the challenge of those many and, let it be said, sometimes disagreeing corporations, at last an Intendant (General Manager) has been appointed: Dr. Wolfgang Stresemann, a former pupil of Bruno Walter and himself a sound musician. As the son of one of the greatest and best remembered politicians of the Weimar Republic, the German Foreign Minister Gustav Stresemann, he seems to be the ideal man for this orchestra, which has always assumed a more political function than, say, the Philharmoniker.

The season of public concerts of the Radio Symphony, which had so promisingly started with the appearance of Igor Stravinsky, and continued with the sensational concert under Lorin Maazel, achieved a new climax in the concerts of these weeks. There was, first, a highly welcome re-discovery of Philipp Emanuel Bach's oratorio "The Israelites in the Desert." Then came one of the priceless concerts under Klemperer, who conducted the funeral march from the "Eroica" as a Toscanini memorial before his regular program, which consisted of Mozart's G Minor and Brahms' Second Symphony and Strauss' "Til Eulenspiegel." For the anniversary concert Fricsay returned to the helm of his old orchestra and dwarfed all his former—and by no means despicable—performances through his stunningly delivered readings of Werner Egk's French Suite and Bartok's Divertimento for String Orchestra, if not through his somewhat tepid approach to Tchaikovsky's Fifth.

HORST KOEGLER

Pianist CLAUDETTE SOREL *returns in justifiedly high spirits from a two-month tour of Europe, including orchestral and solo appearances in Zurich, Freiberg, Hamburg, Berlin, Stuttgart, and London, for a coast-to-coast tour of the U. S.*

LONDON

■ The Sadler's Wells Opera Company have revived two of their most popular productions—*Eugene Onegin* and *Rigoletto*. Everything at the Wells is performed—and applauded—with enthusiasm, but a faithful, uncritical, audience creates a dangerous atmosphere for any company. Like the habitual listener to an ageing radio set, the regular attender hardly notices the inexorable process of disintegration which is overtaking the performance he knows so well; and so, on the other side of the footlights, the performers bask in a false sense of well-being, and permit musical solecisms that they would certainly reject if aroused to

Noted cellist GREGOR PIATIGORSKY *as he left for London to play the European premiere of Sir William Walton's new Concerto with the Royal Philharmonic under Sir Malcolm Sargent. While there he was awarded honorary membership in the Royal Philharmonic Society.*

a proper state of self-criticism. One does not object so much to the obvious inexperience of one of the leading singers in *Rigoletto* as to the policy which allows such inexperience to be displayed to the public. But what can one expect if the more experienced singers do not care to bestir themselves? False intonation was so often the rule in the *Rigoletto* ensembles that the work began to sound like a protracted version of the hurdy-gurdy music in *El Tabarro*. Only David Ward, in the small part of Monterone, gave a consistently musical and professional performance—something which, indeed, we have come to expect from this excellent, and unjustly neglected, singer.

■ At a Festival Hall Concert on Jan. 23, the B.B.C. Symphony Orchestra under Sir Malcolm Sargent gave the first London performance of William Walton's new "Johannesburg Festival" Overture. To those of us who had wondered what could possibly follow from the distressing inertia of *Troilus and Cressida*, this was the answer—more inertia, though of a different kind. Like some fly-wheel which has somehow become detached from the main creative machinery, the Overture spins at great speed, but gets nowhere at all. There are indeed some simple and mildly pleasing tunes, but they have been mass-produced from the old Waltonian molds, and have been painted-up in a rather self-consciously brilliant and popular manner. The effect is rather that of a *Scapino* overture re-written by Eric Coates: certainly the Walton of pre-war years would never have countenanced anything so vulgar as the new Overture's coda. Aimed as it is at the kind of market that snapped up Kabalevsky's *Colas Breugnon* Overture, the "Johannesburg Festival" Overture will probably enjoy a brief and busy period of popularity. Within its own field, it is undoubtedly more successful than anything in *Troilus*.

The concert also included a heavy-handed performance of the Brahms D Minor Piano Concerto by Rudolf Firkusny, and a light-headed performance of Vaughan Williams' 8th Symphony. The latter has yet to be given the interpretation it deserves, though we look forward to the promised recording, directed by Sir Adrian Boult. In the meanwhile, I am increasingly coming to believe that the work has been widely misunderstood—not only by the composer's detractors, who are many (though a number of them are well camouflaged, for reasons of policy), but also by his admirers, who go to great lengths to rationalize their groundless doubts. Having tried to make a mountain out of that sadly insubstantial ice-cap known as the "Sinfonia Antarctica," they now try to persuade us that the new symphony is just a jolly romp, "benign" and "lovable" of course, but a "romp" for all that. To my mind, the situation of the new symphony is quite different. So far from being frivolous, the music is continually stirred by dark undercurrents which, by the close, have accumulated a quite unmistakably tragic force. Although in many cases anything but a subtle composer, Vaughan Williams has here achieved something strikingly elusive and rarefied. This tendency is paralelled on the purely musical level. There are of course certain technical infelicities of the kind which we know well in the music of this composer, but they are not nearly so frequent as unsympathetic critics have vaguely implied, and in any case they are outweighed by the extraordinary cunning of much of the thought. The Symphony marks a welcome return to the realms of pure music which Vaughan Williams had forsaken in his last symphony.

■ On January 28th, the Royal Opera House gave the first performance of a new production (by Erich Witte) of *Die Meistersinger*. The performance was in English and the cast consisted for the most part of resident artists. It was not a very happy occasion, except insofar as Witte's sensible, workmanlike production gave beginners some idea of Wagner's dramatic intentions. Indeed, the production must be regarded primarily as a means of bringing Wagner's Olympian comedy to opera-goers who might have stayed away from a more highly priced production in the original language. How much of the music's greatness impressed itself upon these new listeners it is hard to imagine, though the rounds of applause and delighted laughter that greeted Geraint Evans's rough, burlesqued Beckmesser aroused one's suspicions. What is certain is that Kubelik is not at home with this satisfactory performance of the evening. His is a youthful Sachs, but it carries conviction, and makes musical sense. Wakhevitch provided a very fine set for Act I, two rather dull ones for Act II and the first scene of Act III, and an astonishingly bad one for the second scene—it would have been more appropriate to Act II of *Lakmé*. Witte himself took the part of Walter, on very short notice, and learned it in English. Critics were forebearing.

The atmosphere at Covent Garden five nights later was very different. The occasion was the first of two performances of *Norma*, with Maria Callas in the title role and Ebe Stignani as Adalgisa. This is neither the time nor the place to discuss once again the paradox of Callas's brilliant talent—her supreme musicality and her less-than-perfect equipment. Suffice it to

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say that on this occasion she took a little time to reach her artistic peak, but by the second act her awe-inspiring technique and sensitivity were once again self-evident. However, much of the thunderous ovation that greeted the duet "Miro O Norma" was reserved for the great Stignani. After that, the evening was Callas's, and the applause at the final curtain can seldom have been equalled in Covent Garden. Nicola Zaccaria was a distinguished Oroveso, and John Pritchard conducted the tenuous accompaniments most skilfully.

OBITUARIES

■ WILLIAM S. BRADY, teacher of many famous singers, died Feb. 1, aged 79. He was a member of the American Academy of Teachers of Singing, the New York Singing Teachers Association, and The Bohemians. Up to the last Mr. Brady remained active in his profession. Services were held at Riverside Chapel in New York City.

■ DANIELE ALBERGHETTI, former cellist and director of the Music Conservatory of Milan, Italy, died in Los Angeles Feb. 1 at the age of 53. He trained and guided his singer daughter, Anna Maria Alberghetti, to stardom, bringing the small girl, as she then was, to America in 1953 for a Carnegie Hall recital debut. In the summer of 1955 he conducted the Los Angeles Philharmonic Orchestra in an Hollywood Bowl concert featuring the entire talented Alberghetti family—the mother, sisters, and son being also gifted musicians.

■ GUSTAVE LANGENUS, formerly solo clarinetist for the New York Philharmonic-Symphony, died Feb. 1 at his home in Commack, L. I., aged 74. Born in Malines, Belgium, and trained at Brussels Conservatory, he toured in Europe with Sousa's Band, played with the Queen's Hall Symphony under Sir Henry Wood, and came to the United States as soloist and to join the New York Symphony under Walter Damrosch. He was one of the Founders of the Chamber Music Society, and appeared as guest artist with the Budapest, Kroll, and Gordan String Quartets. His name was on the instructor roster of New York University, the Music Camp of Interlocken, Peabody College of Nashville, Tenn., and the Institute of Musical Art (afterwards the Juilliard School of Music).

■ BORIS ROMANOFF, former ballet director of the Metropolitan Opera, died at his New York home, aged 65. Since leaving the opera seven years ago, he had directed the Ballet Russe de Monte Carlo and had been engaged to go to Argentina to direct the ballet at the Teatro Colon in Buenos Aires. Born in Russia, trained at the Imperial Ballet School of (formerly) St. Petersburg, he was a pupil of Fokine and became solo dancer at the Marinski Theatre, later joining Serge Diaghilev. He was named ballet master of the Imperial Opera and was premier danseur for Diaghilev. He designed many famous choreographic scenas, including "The Nightingale" (to Stravinsky's music). Leaving Russia in 1918, Romanoff organized the Russia Romantic Theatre in Berlin, appeared at the Dresden and other famous opera houses, directed the ballet at La Scala, Milan, and the Royal Opera in Rome. He helped to form the Ballet Russe de Monte Carlo and continued to appear at all the major opera houses on the continent. For several seasons he directed the ballet of Buenos Aires. He was appointed to the Metropolitan Opera staff in 1938.

■ ALFRED STOBBI-STOHNER, nationally known teacher of singing, died suddenly in late January. Mr. Stobbi-Stohner maintained his vocal studio in New York City for many years subsequent to his own singing career. He commenced his musical training in early youth with the study of piano at the Conservatory of Music in Schneidenuehl, Germany, beginning vocal study at the age of 18 under Robsarte in Paris, Sophie Braslau and Albert Jeannette in New York. He worked under the direction of Berthold Bush and Siegfried Wagner in Germany, and returned to the United States to sing in concert, opera, and operetta. His experience also included several major tours as accompanist for singers and violinists, and he served as Musical Advisor for Paramount Public Theatres in the New York and Long Island Studios.

■ JOSEF HOFMANN, one of the most phenomenally gifted pianists of all time, died in Los Angeles on Feb. 16, aged 81. He was born in Cracow, Poland, in 1876. His father, Casimir Hofmann, was a gifted pianist, his mother an opera singer, and his sister a talented violinist. He began studying the piano with his sister at the age of four, continued with his father, and at the age of six gave his first public recital in Warsaw. At the age of ten he performed Beethoven's First Piano Concerto under Hans von Bülow in Berlin. Recitals throughout Europe followed. In 1887—attired in a white sailor suit and not quite 12 years old—he appeared before an overflow audience at the Metropolitan Opera House in New York in Beethoven's Concerto in C under Adolf Neuendorff. His great talents were immediately realized and he began an extensive concert tour throughout the country that was brought to an abrupt end through the intervention of The Society for the Prevention of Cruelty to Children, who maintained that his health was being threatened. Arthur Corning Clark of New York came forward with an advance of $50,000 for the child's further education, with the stipulation that he remain off the concert stage until his 18th year. The offer was accepted, and Hofmann devoted the intervening years to study under Urban and Moszkowski in Berlin and with the celebrated Anton Rubinstein. When he resumed his concert career he was almost universally acclaimed as one of the most astounding keyboard artists of all time. His extraordinary success was due in part to a breathtaking technical wizardry that has probably never been surpassed, but equally to an incredibly sensitive control of tone and the other pianistic resources of musical variety. In 1937 he celebrated his golden jubilee in the U. S. with a concert at the Metropolitan Opera House (available on an LP disc). His final appearance was at Carnegie Hall on Jan. 16, 1946. In addition to his concert career, Hofmann was also a prolific composer (for many years his works were issued under the psudonym of Michel Dvorsky), an inventor (with more than 60 patents to his credit), and head of the Curtis Institute of Music from 1926 (the year he became a U.S. citizen) until 1938. He is survived by his wife and two sons, Anton and Edward.

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MUSIC AND INDUSTRY

(*Continued from page* 9)

world. Mischakoff accepted, bringing Henri Nosco, his first-desk partner for ten years at NBC.

Then Harrington arranged a first-season schedule of guest conductors: Paul Paray, permanent conductor of the Concerts Colonne in Paris, for the first five weeks; Jonel Perlea for six; Victor De Sabata for four; and Dimitri Mitropoulos, Bruno Walter, and Valter Poole for one each.

During the five weeks that Paray broke in the Detroit Symphony, he and the orchestra's management looked each other over carefully. The sixty-five-year-old maestro was thoroughly French—quick and intense. His manner on the podium was that of a man deeply involved but not showy.

"He was tailor-made for this city," Harrington says. "He is a classicist and an exciting romantic. He has never become too aroused about modern music. Detroiters are the same. This city has not heard so much music that it goes searching for new sounds. Beethoven, Brahms, the flashing French pieces, a little Wagner, these are what the city wanted and needed."

Before accepting the job as permanent conductor, which was soon offered, Paray stipulated only that he wanted more string players. The orchestra was forthwith increased from 92 to 102 men and Paray stepped into a conductor's dream.

Three years later, the night before the opening of the new symphony's fourth season and after the orchestra had passed its first major obstacle—the renewal of Ford's three-year plan—Paray said to a music critic, "Now the orchestra is formed. We were seeking before, but now we have found each other."

What compels a city to challenge such complex organizational obstacles to form its own symphony? The answer seems to have little connection with music. Kurtz Myers, chief of the music and drama department at Detroit's public library, has observed that "A good orchestra seems to give the Detroiter a feeling of prestige in relation to people he visits in other places. The Detroiter is conscious that he's from the city of belt-line production and dirty fingernails—the city of the race riots but not of the arts. He feels culturally insecure and wants to be assured that Detroit is not in the backwoods."

Charles Brownell, a banker and the orchestra's treasurer, who says he doesn't bother to go to concerts often, expresses this motive more bluntly: "It's like a good automobile, I guess—pride of ownership."

An attorney, who raised $25,000 in sums of $100 or more from middle-sized businessmen, put it this way: "I have my children to think about. Frankly, my work for the symphony helps build a solid position for them in the community. And after all, it's just a matter of picking up the phone and knowing whom to call. Don't you think other businessmen like to see their names on a program with General Motors and John B. Ford?"

The owner of a machine shop who contributed $100 explained: "All my life I have worked with my hands and made a little success of it. Now the Detroit Symphony Orchestra comes to me to have my name on their program." And Fisher of the National Bank remarked candidly: "We came up with the money because John Ford said it was a good thing."

Walter Reuther, who sits on the orchestra's board, enjoys the opportunity it gives him to remind fellow board members that his union is just as permanent and just as respectable as the institutions they represent in the community. It is not entirely sure that they need reminding.

The late Cecil Smith, an author and music critic looking on Detroit from the outside, noted that: "Detroit's insistence on full representation for diverse social, religious, and racial groups reveals a realization of the fact that an orchestra today must be a democratic institution rather than the quasi-private possession of a privileged group."

Fund raisers for cultural ventures in other cities have been eying Detroit, hoping to find evidence that businessmen now believe culture is a good investment, listening for echoes of the St. Louis Symphony booster who once argued that the orchestra was a force in "helping to sell shoes" for the country's greatest shoe center. A less direct commercial incentive was pointed out by the Texas Power & Light Company when it gave $2,000 to the Dallas Symphony in 1955; the company explained that when it tries to attract power-consuming industries to Texas, one of the first questions asked is about the availability of culture and recreation for employees.

Through this unanimous spirit of up-with-culture and arms-around-the-shoulder camaraderie between social classes and business competitors, occasionally a grumble slips through—pianissimo, to be sure. It usually concerns a detail which tends to be overlooked, in gazing at the wondrous new financial structure—the music. Even the most discriminating judge is impressed by the instrument Paray has shaped in five short years. And the connoisseur's pride is echoed by the less musical local booster who'd also like to see the Tigers. But the orchestra's repertoire, like Henry Ford's Model T, which stayed unchanged for years, seems to have been fixed in a sort of Model Three Bs. For the time being, at any rate, this appears to be what most of the townsfolk want to ride.

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SCHOOL NEWS

By GID W. WALDROP

M.E.N.C. Golden Anniversary Year

The Golden Anniversary Observance of the Music Educators National Conference will culminate in the series of six MENC Division Conventions during the spring of 1957. The schedule of meetings is as follows: *Eastern,* March 1-5, Atlantic City, N. J., Chalfonte-Haddon Hall; *North Central,* March 15-19, Omaha, Neb., Sheraton-Fontenelle Hotel; *Southwestern,* March 24-27, Denver, Colo., Cosmopolitan Hotel; *Northwest,* April 3-6, Boise, Idaho, Boise High School, Boise and Owyhee Hotel; *Western,* April 14-17, Pasadena, Cal., Pasadena City College, Huntington-Sheraton Hotel; *Southern,* April 26-30, Miami, Fla., McAllister and Columbus Hotels.

American Bandmasters Convention

More than 150 internationally noted band conductors will attend the 23rd annual Bandmasters Convention, to be held in Pittsburgh, Pa., Mar. 6-9. Host and sponsor of the Convention will be Carnegie Institute of Technology. In addition to four days of business meetings, four concerts will be given at Carnegie Music Hall and Syria Mosque. The concerts will feature the United States Army Field Band, the Penn State Blue Band, the Carnegie Tech Kiltie Band (under the direction of George Reynolds, official Host of the Convention), and the United States Air Force Band with the renowned "Singing Sergeants."

FACULTY APPOINTMENTS

■ Samuel Barber, noted American composer, will be a guest lecturer in the department of music at the State University of Iowa, Mar. 25-27. Two programs of the composer's music will be given during this time, and the composer will meet with students and faculty members who are interested in the field of composition.

■ The San Francisco Conservatory of Music has announced the resignation of Albert I. Elkus as Director of the school, to take effect June 30, 1957. Simultaneously the Trustees announced the appointment of a distinguished European musician and educator as Mr. Elkus's successor. Dr. Robin Laufer, of Paris, program specialist on music for UNESCO since 1950, a naturalized Frenchman of Polish birth, will assume the directorship of the school.

■ The Italian composer Luigi Dallapiccola will be guest artist at the Seventh Annual Festival of Contemporary Music at Oberlin College on Feb. 21-23. The Festival program will include several of his compositions as well as new works by resident composers and students of the Oberlin Conservatory of Music.

■ Miss Katharine E. McBride, President of Bryn Mawr College, has announced the appointment of Mme. Agi Jambor, concert pianist and composer, as lecturer in music at the college. Mme. Jambor, a Hungarian by birth, now lives in Baltimore, Maryland, where she is on the faculty of the Peabody Conservatory. She will join the Bryn Mawr faculty next September.

■ Paul Vellucci has been appointed Music Director of the Opera Studio and Conductor of the Chorus for the 1957 Aspen Music School. Dean Norman Singer announced that this rounds out an outstanding faculty of the Opera Studio, which will include the return in 1957 of the following distinguished members: John Newfield, director of production; Madeleine Milhaud, diction and acting; Evelina Colorni, diction; Carolyn Bilderback, dance; and Milton Howarth, design. The Aspen Festival will begin its eighth season on June 26th. The Aspen Music School will open the previous week.

■ Maurice Abravanel, Music Director of the Academy of the West, Santa Barbara, Cal., announces that July 8 is the opening date set for the eleventh annual Summer Session. A new member of the summer colony is Davis Shumann, trombone virtuoso and instructor at the Juilliard School of Music. Shumann will teach trombone and train the brass choir.

■ Piano sessions with Leo Podolsky will highlight the summer workshop activities of the Los Angeles Conservatory of Music and Arts in its coming session. These will be held in

Faculty members of the Eastman School of Music's new summer Institute for Piano Teachers (July 15-19): (seated, l to r) CECILE GENHART *(chairman of the major piano faculty),* GEORGE MACNABB; *(standing, l to r)* JOHN CELENTANO, JOSÉ ECHANIZ, MARJORIE TRUELOVE MACKOWN, HARRY WATTS, ORAZIO FRUGONI, ARMAND BASILE.

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CONTEST ANNOUNCEMENTS

■ **Mme. Maria Carreras,** well-known concert pianist and teacher, is offering a scholarship for the season 1957-58 to a talented young pianist. Auditions will be held by appointment and will take place in her studio, 169 East 78th Street, New York City, early in April. For appointment, please write or telephone BU 8-0311.

■ **The Musicians Club of New York** (Norman Dello Joio, President), announce their Third Annual Artists Award. The 1957 award will be for violin, viola, and 'cello. Two cash prizes will be given—$600 for first place, $400 for second place. Age limit is 18 to 30 years. Applications must be received not later than March 20, 1957. Apply to Adelaide Eakin, Artist Award Chairman, 350 W. 57 St., New York 19, N. Y.

■ The University of Southern California is offering ten vocal scholarship awards through the recently established **Lisa Roma Vocal Scholarship Fund.** Funds for these scholarships come from the sale of the recent and highly successful book by Mme. Lisa Roma, entitled "The Science and Art of Singing." All profits from the sale of this book go towards the scholarship fund. For information, address Registrar, School of Music, University of Southern California, Los Angeles.

■ **The University of Arizona,** in conjunction with its Fourth Annual Regional Music Festival, is sponsoring competitions to be held on the University campus May 3 and 4, 1957. These competitions include voice, instrumental, and ensemble groups. For information and application blanks, apply to Dr. George W. Lotzenhiser, Festival Chairman, University of Arizona, Tucson, Arizona.

■ Registration deadline for the Los Angeles sponsored **"Artists of the Future"** voice contest is March 23. Preliminary auditions are scheduled for late March and early April in various parts of Los Angeles. Contestants must live in the city limits of Los Angeles, or attend a school in the Los Angeles school district.

■ CORRECTION: The Jan. 15 Directory Issue of "Musical Courier" carried an announcement pertaining to a contest sponsored by the Tamiment Institute. This announcement was an error. The Tamiment contest was only for the year 1956 and is not an annual award.

WARD DAVENNY (*left*), *pianist of the Albeneri Trio and Director of the Cleveland Institute of Music, and* GIORGIO CIOMPI, *the Trio's violinist and head of the Institute's Violin Department, return to Cleveland after an extended transcontinental tour. The Trio gave a concert at the Institute on Feb. 13 for the Scholarship Fund of the Alumni Assn. Third member of the group is Benar Heifetz of New York.*

COLLEGE PRODUCTIONS AND FESTIVALS

■ Six concerts consisting entirely of new music especially commissioned for the occasion will be presented in the University of Illinois' 1957 Festival of Contemporary Arts, Mar. 3 through Apr. 13, according to a joint announcement of the University's School of Music and the Fromm Music Foundation of Chicago, sponsor of the commissions. Symphonic and choral works, chamber music, opera, and music for dance by 14 top-ranking composers will be premiered on the campus by the University music faculty, student organizations, and guest artists. Composers are Gordon Binkerd, Ingolf Dahl, Irving Fine, Alan Hovhaness, Andrew Imbrie, Ellis Kohs, Ernst Krenek, Jan Meyerowitz, Robert Palmer, Harry Partch, Burrill Phillips, Wallingford Riegger, Gunther Schuller, and Halsey Stevens.

■ The University of Arkansas Opera Workshop presented von Flotow's tuneful comic opera *Martha* in Fayetteville on Feb. 19 through 23, and in Little Rock on Friday, Mar. 1. This presentation was under the direction of Kenneth L. Ballenger and conducted by Marx J. Pales. The University-Fayetteville Symphony Orchestra provided accompaniment.

■ Aksel Schiotz, internationally famous Danish baritone, gave a benefit concert for Sigma Sigma Chapter (Sigma Alpha Iota) at the University of Minnesota. Included in the program was Schumann's "Dichterliebe." Mr. Schiotz, one of our foremost interpreters of Lied, is at present on the faculty of the Music Department at the University. The money received

(*Continued on page* 39)

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Left: LOIS BANKE, *First Place Winner ($750 cash prize as "Best Playing Teacher"), has studied with Dalies Frantz since 1944. She has B.M. and M.M. degrees from the University of Texas, and was for five years on the faculty. Prior to that she studied with Miriam Gordon Landrum of Austin. Miss Banke now teaches in Sacred Heart College in Houston, and will appear this winter with the Houston Symphony, Stokowski conducting.*

Right: ELTA HANDTE BLANCHARD, *Guild chairman of Asheville, N. C., with two of her prize-winning pupils,* REED STARNES *and* MARY CAROLYN HAWKINS, *examining a composition by Guild judge Elliot Griffis.*

Leschetizky President Discusses the Guild

The studio of Edwine Behre, President of the Leschetizky Association, is in the heart of New York. Though large enough to accommodate two Steinway grands, it is nevertheless comfortable and tastefully furnished. In discussing the Guild, Miss Behre had this to say: "All the teachers whose work I have judged," she said, "are unanimously of the opinion that their own standards have not only been supported but advanced by Guild requirements. All of them are proud of their association with the Guild. I have been impressed also by many teachers in outlying districts, whose work compares favorably with what is being offered in the metropolitan centers."

"Would you say that good teaching is considerably more decentralized than it has been in the past?" we asked.

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Miss Behre was recently given an honorary doctorate from the Houston Conservatory of Music. She conducts master classes in New York and sponsors the Adamant Summer School in Vermont.

Cecile Genhart of the Eastman School in Rochester, visited her native Switzerland in 1956 for the first time in six years and reports that "Europeans are continually surprised that Americans are so well prepared and know music literature." While in Europe she was the guest of several of her own students who are Fulbright scholars, among them Karen Keys, Oklahoma Guild winner.

Dr. Bernice Frost gave a semester course at Manhattan School of Music immediately after returning from Europe. After a brief Florida vacation, she will give a three-day course in Pittsburgh and spring classes in New York.

Songs by Johan Franco were performed before the Composers Group of New York in Carnegie Recital Hall by Theresa Mennocci, with the composer at the piano.

Grace Gimbel played two groups of piano works at the January meeting of the Women's Press Club at the New York Statler Hotel.

Through the generosity of Dr. and Mrs. Irl Allison, a $1000 award has been presented to the Federation of Music Clubs to be used for a pianist. Dr. Allison is a Life Member of the Federation.

Alex Chiappinelli, Newark teacher of many prize winners, gave an impressive demonstration for the Piano Teachers Congress of New York with the help of two Guild prize-winners, Joseph and Carol Lordi.

Dorothy White, former Guild Paderewski Medal winner, appeared with the Brooklyn Philharmonia Feb. 9, and flew immediately afterward to Denver and San Francisco for "Fun with Music" dates.

Raissa Tselentis addressed the Washington Piano Teachers Round Table, Feb. 10, on the subject "Teaching Bach."

Genia Robinor gave an outstanding piano recital at the Emilie Wagner Auditorium, Third Street, New York. The last half of the program was made up of Russian works, for which she has a particular flair.

Steven Barwick gave a Sunday afternoon recital at Shyrock Auditorium, Southern Illinois University, Feb. 3.

Leo Podolsky teaches a nine-hour course in January, April, and June at Los Angeles Conservatory.

Delmar Rogers presented advanced pupils in a recital at Downey Senior High School, Downey, Calif., in December.

Seymour Bernstein gave a short recital at the New York Piano Teachers Congress at the January meeting, followed by a demonstration of his new "Student Companion Records."

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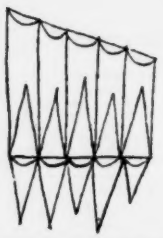

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SACRED

GOD OF THE DEW, Eunice Lea Kettering. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $ .20

A strikingly unusual anthem for 4-part (SATB) mixed chorus, both from musical and textual standpoints. The words by Maltie D. Babcock ("Thoughts for Everyday Living.") To be sung *a cappella*, rehearsal accomp. While the music itself is not difficult, successful rendition depends largely on the finely balanced choral integration of a well-trained choir. Requires substantial low-voiced alto section; otherwise, range and tessitura normal. 7 pages.

THE LORD IS MY SHEPHERD, Normand Lockwood. Mercury Music Corp., New York. $ .25

A rather peaceful, smoothly singing anthem for 2-part (men and women) mixed choir, with organ accomp. Familiar text from Psalm 23. Well harmonized and melodious, with air being carried alternately by each part to the accompaniment of the other. Generally quet and calm in spirit. Easy vocal range and tessitura. 8 pages.

LET THE PEOPLE GIVE THANKS, Heinrich Schütz. Mercury Music Corp., New York. $ .20

An expressive anthem for 4-part (SATB) chorus, edited and text adapted from Psalm 27 by George Lynn. The music is not difficult, and is suitable for average choir. Substantial organ or piano accomp. Appropriate for festival or general service. Vocal range and tessitura normal. 3 pages.

SIX LITURGICAL CANTICLES OF THE EASTERN CHURCH, Harmonized by Alfred J. Swan. Boosey & Hawkes, New York. $ .20 each

These liturgical canticles (Nos. 1-6 incl.), in alternating moods, are harmonizations from Church-Slavonic Heirmologion. No. 1, "Brightest Morning" (TBB); No. 2, "Light of Verity" (SATB); No. 3, "The Bonds are Broken" (SSATB); No. 4, "Stir Up the Embers" (SATB); No. 5, "Bright Morning" (SATB); No. 6, "The Eternal Heavenly King" (SATB). Also, an excerpt from the Akathistos to the Holy Virgin, and the famous Christmas Kontakion of the Holy Romanos. Greek and English text. To be sung *a cappella*. The melodies are believed to be the body of chant current in Russia from the 11th to 17th centuries. Approx. 4 pages each. Normal singing range and tessitura.

WHOEVER BELIEVES IN ME, Eugene Fehr. Galaxy Music Corp., New York. $ .15

A straightforward, simply constructed anthem for 4-part (SATB) chorus, based on text from John 12: 44-48. Organ or piano accom., generally chordal throughout. The music is expressive in its portrayal of both quiet and agitated textual moods. Suitable for average church choir in general service. Anti-climactic ending on the words "Show the way," sung pianissimo. Singing range and tessitura easy. Perf. time: 2 min., 40 sec.

FAMILIAR HYMNS WITH DESCANTS, Donald D. Kettring. The Westminster Press, Phila., Pa. $1.10

This is apparently the last word in hymn singing, especially for those who like their hymns elaborated by the use of soprano descants. A compilation in commendable format of 33 hymns and their tunes, the harmonies and stanzas drawn from "The Hymnal" (Presbyterian Board of Christian Education, 1933). Some of these descants were written for other hymn collections, notably "The Hymnal" (1895) and "The Pilgrim Hymnal" (Pilgrim Press, 1931). The objective in the use of these descants is to induce the congregation to regard them as an invitation to wholehearted singing. It is an unusually good collection and the descants are in good taste—in fact, so good that it is hoped the congregation will not stop singing to listen to the melodies of these choral embellishments. Normal range and tessitura throughout.

MY GOD HATH SENT HIS ANGEL, Katherine K. Davis. Galaxy Music Corp., New York. $ .60

An effective sacred solo for offertory or otherwise. For high voice, preferably tenor. Organ or piano accomp. The text is from Daniel VI, the story of Daniel in the lions' den. The music is dignified and melodious, largely in quasi-recitative and narrative style, and is effective for presentation purposes. 5 pages. Perf. time: 4 min.

ADAM LAY Y-BOUNDEN, Philip Gordon. Boosey & Hawkes, New York. $ .20

A short, singable carol for 4-part (SATB) chorus. To be sung *a cappella;* rehearsal accomp. Quaint 15th-century English carol text. The subject deals with Adam and the apple, and the music has a distinct sacred strain running through it, terminating dramatically on the words "Deo gratis." Easy vocal range and tesssitura. 4 pages.

SECULAR

GOOD MORROW, FAIR LADIES, Thomas Morley. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $ .15

A charming old English canzonet, transcribed for use by SSA or SST ensembles. To be sung *a cappella*. The music is bright, lilting, and well set to the quaintness of the Elizabethan text. Vocal range and tessitura generally normal; requires deep contralto voices. 4 pages.

I'VE KNOWN RIVERS, John W. Work. Galaxy Music Corp., New York. $ .25

Here is a contemporary choral work approaching the larger form, set to the impressive poem of Langston Hughes. It calls for an 8-part (SS AA TT BB) chorus of mixed voices and, for a portion of the score, also enlists the services of a male narrator. To be sung *a cappella*. The exposition and coloring of descriptive passages treating of the Euphrates, the Congo, Nile, and Mississippi rivers are all well marked vocally and for interpretation. An excellent concert number. Vocal range and tessitura generally normal, with requirements for full-voiced low alto section. 11 pages.

DON'T BE WEARY, TRAVELER, H. T. Burleigh. G. Ricordi & Co., New York. $ .20

A satisfying arrangement by R. Vene of the well-known Negro Spiritual for 4-part (SATB) ensemble, with optional piano accomp. Opens with two measures of joint humming by altos and tenors. The harmonizations are grateful, and the arranger has not destroyed the simplicity of feeling and spirit of the original writing. Voice range and tessitura easy. 6 pages.

FOLLOW THY FAIR SUN, Virgil Thomson. G. Ricordi & Co., New York. $ .25

The old English text of Thomas Campion has been enhanced by music of Mr. Thomson, and arranged by him for 4-part (SATB) choral ensemble. The musical lines, intermittently in the spirit of the fugue, are light and bright, yet virile in construction and interpretive effectiveness. An excellent piano accomp. is provided. Good concert material, for well-trained singing groups. Vocal range and tessitura for all parts are normal. 9 pages.

THE DANCE

By ROSALYN KROKOVER

■ The N. Y. City Ballet had two world premieres—Todd Bolender's *The Masquers* on Jan. 29 and Francisco Moncion's *Pastorale* on Feb. 14.

Of the two ballets, Moncion's was the most interesting and absorbing. This was the dancer's first choreographic effort for the company and it showed taste, sensitivity, and a fine command of the ballet vocabulary. Moncion made no attempt to "wow" the audience or be clever. He chose a difficult theme, treated it tenderly and never allowed a melodramatic intrusion in the over-all pastoral quality.

The ballet *Pastorale* deals with a man who is blind, a girl who is attracted to him, her fiancee, and the conflict between the three. Moncion, as the blind man, gave the character dignity and breadth; Allegra Kent was delicate, elegant, and convincing as the troubled girl; and Roy Tobias, in the unrewarding role of the hurt fiancee, did admirably. The three couples who rounded out the cast were Geralyn Donald, Barbara Fallis, Ruth Sobotka, Anthony Blum, Richard Rapp, and Jonathan Watts.

A lovely setting of trees with a rather oriental feeling was created by David Hays. Ruth Sobotka designed the costumes, which were a stunning choice of colors, and Jean Rosenthal directed the lighting. And for the music Moncion had a most intelligent collaborator in Charles Turner, a young American composer.

To have an original score for a ballet these days is something to cheer about. Offhand it seems as though this might be the first for the New York City Ballet since Stravinsky's *Orpheus,* and that is a mighty long time ago. Like Moncion, Turner is also obviously a good craftsman who does not go in for tricks. The music is neither dissonant nor banal, singing along with the choreography in a conservative though pleasant style, and it is as close to a perfect complement for Moncion's work as one could possibly hope for. Whether it would stand alone as an independent musical score is unimportant. It was composed to serve a certain purpose, and to that end it has succeeded. The success of these two young collaborators should give the directors of the New York City Ballet the impetus to pursue a policy of this type.

Other works on the program were *Swan Lake, Pas de Dix,* and *Bourrée Fantasque.* Diana Adams danced the Swan Queen beautifully. Her performance was without flaws but also, unfortunately, without much temperament. Jacques d'Amboise, the brilliant young light of the company in other roles, appears timid and ill at ease as Prince Siegfried. And, as a whole, this Balanchine one-act version of *Swan Lake* does not hold up well. It is choppy, fragmentary, and does not give the necessary illusion of drama.

Pas de Dix, on the other hand is one of Balanchine's little marvels. For sheer joy in dancing it is hard to beat, and with Tallchief and Eglevsky in the solo roles it is one of the most enchanting works in the entire current repertoire. Tallchief has never been more brilliant, authoritative and stylish.

Todd Bolender's new ballet, *The Masquers,* left one quite bewildered. It was concerned with soldiers, girls, romance, murder, and even after-life. In the hands of anyone less skilfull than Bolender this would have been a travesty. Bolender, though, managed to keep choreographic interest alive. It was fascinating how he handled the absurd situations.

Melissa Hayden, dancing the leading female role, was superb. She was dramatically believable, acting without overdoing the role, and as a dancing technician she is one of the most dependable before the public. In the role of a heartless bruiser of a soldier, d' Amboise tended to carry on in rather too broad a manner. Among other members of the cast, competent all, were Yvonne Mounsey, Jonathan Watts, and Charlotte Ray. David Hays designed the set and costumes—a set rather reminiscent of the one in *Streetcar Named Desire.* The score was Poulenc's Sextet for piano and winds.

SCHOOL PRODUCTIONS, etc.

(*Continued from page* 36)

from the benefit will be used in the scholarship fund set up for the express purpose of helping needy members of Sigma Alpha Iota to further their musical careers.

■ The Bach Festival of Winter Park, Fla., will be presented for the 22nd time Mar. 7-8 in Knowles Memorial Chapel, Rollins College. The 100-voice chorus, which has become one of the South's outstanding choral organizations, is directed by Robert Hufstader, director of the Rollins Conservatory. The chorus will be assisted by Mack Harrell and Ross Rosazza, baritones, Saramae Endich, soprano, Lucille David, contralto, Walter Carringer, tenor, and Alphonse Carlo, concertmaster of the Florida Symphony Orchestra.

On Mar. 8 at 10:30 a.m., Paul Henry Lang, music editor of the New York *Herald Tribune,* will lecture on Bach's works, and at 4 and 8 p.m. the choir will sing "The Passion of Our Lord According to St. Matthew."

■ The first New York performance of *Darling Corie,* a new American folk opera by Elie Siegmeister and Lewis Allan, was presented on Feb. 16 at the Greenwich House Auditorium. Mary Gavin and Ronald Rogers headed the cast of the new work, which was staged by Don Jennings, with Robert Blafield as musical director.

■ Marcel Dick conducted the Institute Symphony Orchestra, the Institute chorus of 80, and a children's chorus of 25, with George Vassos, tenor soloist, in the most ambitious concert of the season at The Cleveland Institute of Music on Jan. 16, and again on Jan. 20 as a benefit for the American Red Cross Hungarian Relief Fund. The major work performed was the "Psalmus Hungaricus" by the distinguished Hungarian composer Zoltan Kodaly. It was the first performance of this important work in Cleveland and also the first appearance of George Vassos as a member of the Institute faculty.

■ The management of the annual Bach Festivals of the Baldwin-Wallace Conservatory of Music at Berea, Ohio, announces its 25th Annual Festival on Friday, Saturday, and Sunday, May 24th, 25th, and 26th, 1957. There will be eight programs on the three days. Among the vocal soloists engaged are Lois Marshall, soprano, Lillian Chookasian, contralto, Glenn Schnittke, tenor, and Phillip MacGregor, bass. Mr. Cecil Munk, Director of the Conservatory, will assist with the conducting of the choral works.

■ The Eighth Annual Opera Festival (Royal Conservatory of Music of Toronto) opened at the Royal Alexandra Theatre in Toronto Feb. 25th, and will run through Mar. 9th. Dates of performances: *The Abduction from the Seraglio,* Feb. 25, 27, Mar. 2, 5, 7; *Tosca,* Feb. 26, 28, Mar. 4, 6, 8, 9; *Hansel and Gretel,* Mar. 1, 2 (matinee), 6 (matinee), 9 (matinee).

■ New York's Third Street Music School Settlement is sponsoring a series of contemporary chamber music concerts. The Jan. 27 concert had as special guest the composer-pianist Luigi Dallapiccola. A concert featuring wind music was given on Feb. 13. Concerts remaining in the series are Mar. 13 and April 17. In addition to this series, the school sponsors an extensive program of faculty concerts. Mr. Allan Davis, director of the school, has also announced the brass ensemble concert, Simon Karasick conducting, for April 10. The annual Town Hall recital is May 1.

■ Jeno Takacs was presented on Jan. 24 by the College Conservatory of Music of Cincinnati in a lecture-recital entitled "Hungarian Music Past and Present." Compositions of Bartok, Kodaly, Rozza, and Mr. Takacs were included in the concert. Proceeds of the concert were donated to Hungarian Relief.

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